

# Theatre Organ Bombarde



JOURNAL of the AMERICAN THEATRE ORGAN ENTHUSIASTS

February 1968



## Los Angeles Elks Temple Concert Morton

STU GREEN observes THE GUYS WHO FIXED THE ORGAN — Page FIVE

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## THE COVER PHOTO

The huge console of the Robert Morton concert organ in the Los Angeles Elks Temple is a fitting subject for our February cover. In effect, it is the harbinger of the story in this issue about the L. A. Chapter members who put it back into first-class shape.

— Stufoto



## THE FUTURE: LET'S TAKE A GOOD LOOK

Theatre Pipe Organs are fun. Any way you look at them. Their traditions, histories, music, artists, and the vaults in which they were housed make fascinating reading, as well as a wonderful hobby. Hence the prime thought behind the formation of the A.T.O.E., as quoted from Article 3 of the preamble of the National Bylaws: "The purposes for which this association is formed are: To preserve the tradition of the Theatre Organ; to further the understanding of the instrument and its music; and to have published a periodical to be called 'THEATRE ORGAN BOMBARDE'."

Good works are being done in the many areas. There is a general desire on the part of many chapters to own a good instrument and house it in a public building for concert purposes and the general enjoyment of all. But in actuality, we are at crossroads. In just 24 hours, tomorrow becomes yesterday; the future is suddenly history. In that space of time a valued theatre organ can be lost from the theatre world and the community.

Too many of us fail to realize that the instruments are leaving the scene faster than they are being saved and placed where they will have a future. There is also the sobering fact that NO organ builder is producing instruments for theatres. If there were ever a period in which we could afford the dubious luxuries of indifference, argument, and default, every last second, every drop of that period has been used up. Time is not on our side.

National A.T.O.E. funds are earmarked for the journal, the annual meeting, and other vital expenses connected with running a small business with volunteer staff. Therefore, National cannot underwrite any specific organ salvation projects. It has to be done on the local level, and soon, if we wish to continue hearing these great instruments. There is no magical formula to hand out that will do the job; each individual situation is unique. But strong will and perseverance can accomplish wondrous things.

For instance, this magazine can be a real convincer. Not only does it recount our accomplishments, it also indicates the existence of an organized nationwide movement. This, our official journal, or "organ," is not only a purveyor of national and international activities, it is a very useful chronicle of A.T.O.E.'s progress, reaching not only our membership, but many theatre managers, civic leaders, libraries, and is on file in the Library of Congress.

The Theatre Pipe Organ is on the threshold of once again becoming a real and useful facet of the entertainment world, or returning to the obscure curiosity category. February 5 marked our 13th anniversary of organization; we have come so far, let's not let it slip back. We need a "unification" of our efforts at all pitches with couplers to give A.T.O.E. and THEATRE ORGAN BOMBARDE the support it requires to grow and work. The future of the theatre organ depends on the action we take today.



Dick Schrum, President

NOTE: Due to incomplete information, the A.T.O.E. CHAPTER DIRECTORY, announced for this month, will appear in the April issue.

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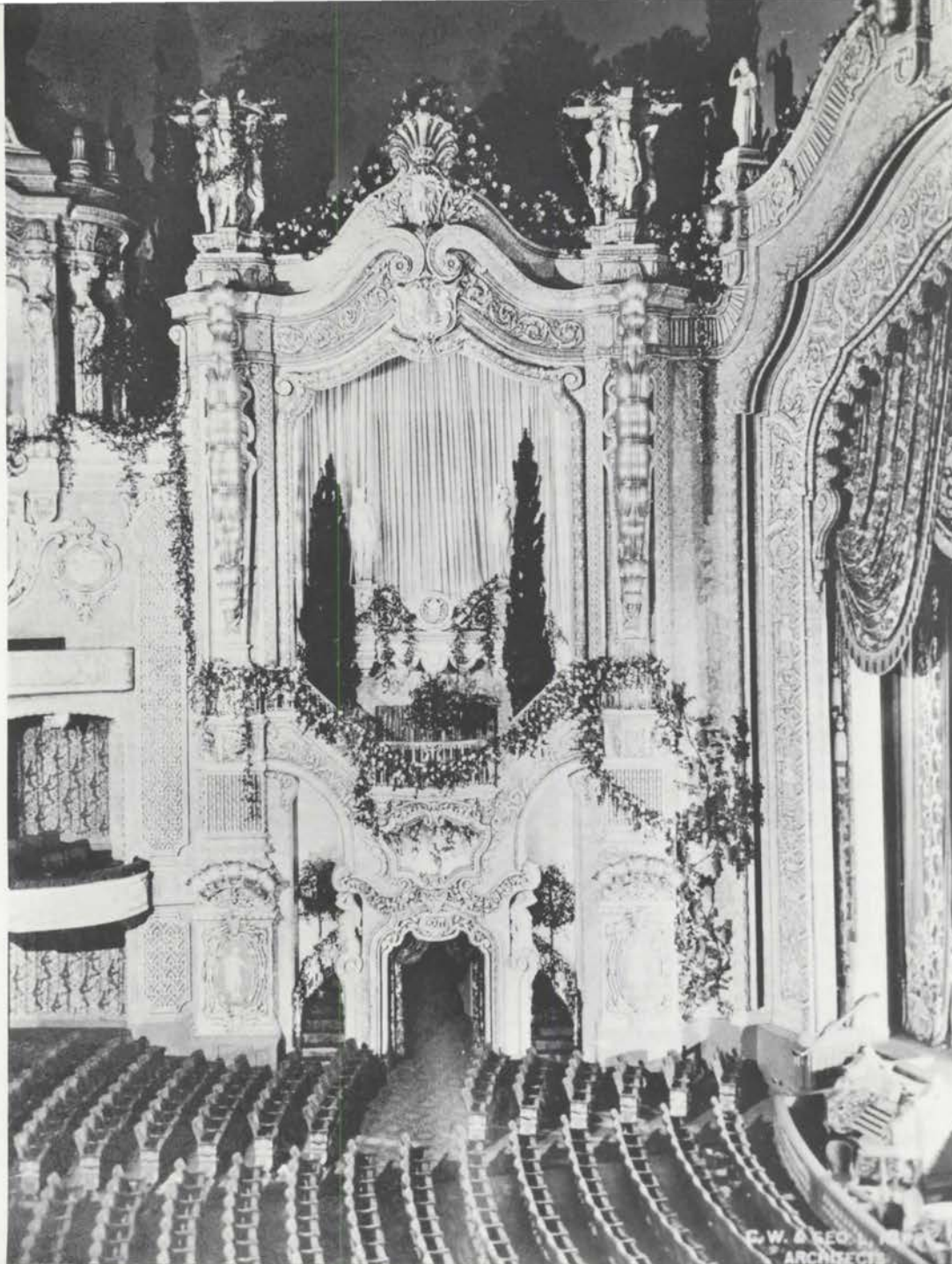
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theatre organ / bombarde



## AN ACRE OF SEATS IN A PALACE OF SPLENDOR

By Bill Peterson, number 8 in a series

### PARAMOUNT THEATRE — TOLEDO, OHIO

The Toledo Paramount opened in 1928, another magnificent palace designed by the Chicago firm of C. W. and George L. Rapp.

Although the Rapp brothers' approach to theatre design was not usually the "Atmospheric" style, this beautiful house of 3600 seats is a prime example of the plain ceiling with twinkling stars concept. The auditorium and lobby exemplify the Spanish touch to perfection. The organ selected was a Wurlitzer "Publix #1" of 4 manuals and 20 ranks. House was torn down in 1965.

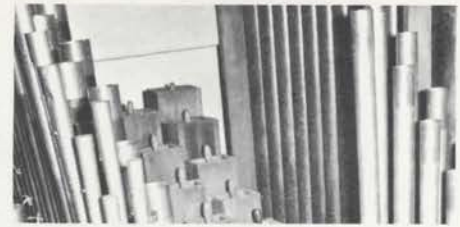
# THE GUYS



PHOTOS:  
Dick Stoney and  
Bert Brouillon

# WHO FIXED

While Watched by  
**Stu Green**



# THE ORGAN

IN WHICH WE EXPLORE THE MAKE-UP OF A TYPICAL ORGAN REHABILITATION CREW



What are organ repair crews really like? When it was announced last summer that arrangements had been made for the LA Chapter of ATOE to take over repair and maintenance of the mammoth Robert Morton concert organ in the LA Elks Temple, we resolved to find some answers to the many questions which arise when a crew is assembled to play nursemaid to many ranks of ailing pipework, wheezy chests, sprung wind line, intermittent magnets, popped pouches and the myriad things that can go wrong with a neglected organ—or, for that matter, even a well-maintained one.

Of this particular group of volunteers, some had been with the LA Wiltern 4-37 Kimball crew, and had gained valuable experience under the able leadership of Bob Alder, Sr., who is charged with the brute's maintenance. In fact, the leader of the Elks' Temple group, Dick Stoney, had worked under Alder on the Wiltern organ for several years.

The only way to get the feel of such an assignment is to join the gang and live with them. That was something, too. They decided to work all day Saturday—every Saturday!—the day usually set aside for lawn mowing, getting the car lubed, patching the roof, washing the dog—all those time-consuming little assignments which keep householders occupied on Saturdays. Reluctantly, we gave in.

A goodly number of Saturdays would be spent in the bowels of the Morton. In the end, the decision turned out to be a worthy one. We got the story and more. Normally, the organ clubbers see an artist under the spotlight during a concert, hear the lush sound of the instrument, and give the organist all the credit—without a thought for the bedraggled, dirty characters who, minutes before the audience poured in, finished patching a reservoir which blew just before concert time.

That was the direction our story took as we became more and more familiar with the work of getting an organ in shape. So, this is the story of the unglamorous gang who make the glamor possible—the pipe organ maintenance crew.



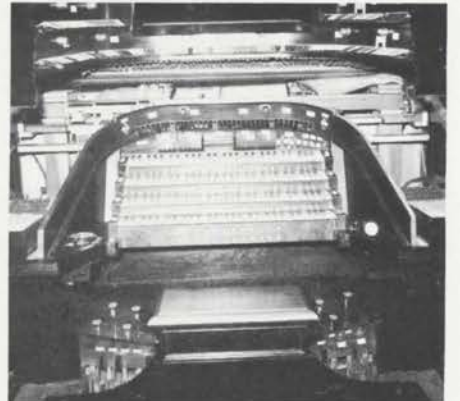
THEATRICAL EFFECTS are provided by Snare Drum, Sleigh Bells, Wood Block and many other noisemakers and percussions. A Bass Drum is out of range, and that's part of the Bourdon below. These are in the Choir Chamber.



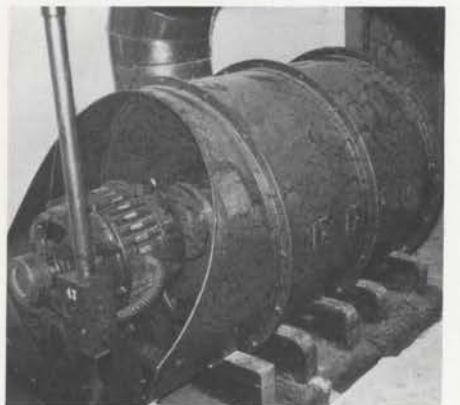
BIG GROWLERS in the Pedal Organ. L. to r.: Trombone, Double Open Diapason, Violone and Open Diapason. These huge pipes occupy considerable space in the left side of the hall. They are unenclosed. Curiously, the instrument has no Diaphone.



SOLO CHAMBER ranks include (l. to r.): Tuba Mirabilis, Orch. Oboe, Stentorphone (metal flute), Philomela (stopped pipes) and a Gross Gamba are in left chamber, above and behind the powerful and unenclosed Great.



THE CONSOLE, with stop rail raised for access to innards. Irving Cosgrove peers from within.



THE HUGE BLOWER is driven by a 25-hp. motor, produces 15 inches of wind pressure. The Echo has its own separate blower.

(Continued on Next Page)

## GUYS FIX ORGAN (Continued)



CREW CHIEF DICK STONEY listens to the just-tuned Vox Humana, which is mounted on a separate chest above the swell shutters in the Swell Chamber. Cornopean pipes are in left foreground.



RUSS PATTON AND PAUL BIRK assist an unidentified arm to get the "clunk" out of a pedal.



KEN KUKUK examines the 8-inch-thick refrigerator doors which seal in sound. The original specification called for these sound barriers at entrances of all chamber and blower rooms.

First — what type of person is attracted to organ technical work? There's no solid answer to that question. He may be 16 or 60. He may play organ, but not necessarily. And he may prefer to work on an organ rather than listen to it. He may be a high school student, an accountant, an aircraft company project engineer, or an electric power company technician. He may be married—or not. All we can say for sure about our composite is that he is usually mechanically inclined.

The crew members have a few characteristics in common. They are all attracted to pipe organ — obviously. They like the challenge of a project. They enjoy working as a team. This particular crew consists entirely of males. And they are most uncurious about one another.

The majority of them emigrated from other states, mostly from Illinois and Indiana. A couple are those "rara avis"—native Angelenos.

Let's look at the problems this intrepid group of adventurers faced. The instrument is located in the large ceremonial hall of the LA Elks Club. It has a four-manual console (wired mostly as a "straight" organ, but with some unification), some theatre voices, percussions and "toy counter" effects (the buttons for the latter are concealed under a removable wooden cover so that serious recitalists won't be annoyed by such "stops" as "Siren," "Klaxon" or "Bird"). Fifty-eight ranks of pipework (61 if borrowed stops are counted), percussions, traps, chests, regulators and associated equipment are crammed into five tightly packed chambers (one is unenclosed). The instrument was largely designed by famed organist Sibley Pease, who played for Elks' ceremonials in the '20s. But 40 years later the Elks, with ranks thinned by the inroads of TV and suburbanization, haven't the wherewithal to maintain the giant in the manner the giant demands. Enter ATOE, the giant tamers. The organ is complete and undamaged but



IMPISH PAUL BIRK perches on a catwalk above Choir Chamber pipework to touch up tuning on the Doppelflute. Ranks shown (left to right): Cornet, Doppelflute, Quintadena and Flute.

maintenance funds have been sparse over the years. The old giant shows signs of falling apart.

Starting in September, the crew (usually about 10 men strong) started cleaning up 40 years' accumulation of chamber dirt — just cleaning. They flourished brushes and vacuum cleaners for several sessions, just to unearth areas where the problems were. There were plenty — ciphers, dead notes, pipes off voice, air leaks everywhere, ragged wiring, intermittent notes, dying leather — all the things that can go wrong with a rarely used and often neglected organ — and such a big organ!

Because our focus is on the men in the team we are going over what they accomplished in roughly half a month of Saturdays but briefly. It took nearly five of those Saturdays to clean all the switch contacts. Then they releathered one entire regulator, and patched two others. Many magnets were replaced in chests. They releathered the pneumatics on both consoles. (The eight-rank Echo can be played from a two-manual console in the huge stair well, quite separately from the main organ.) They removed many a bottom board from chests to get at blown pouches. Some ranks had as many as ten bad pneumatics out of 61 or more. All 61 switch stacks were dismantled and cleaned, as were the key relays.

Many leaks in the wind conductors were repaired, and one whole ten-foot section of wind line (which supplies the lobby console action) had to be replaced in a barely accessible spot in the walls, high above the four-story stairway-lobby. The crew likened the expedition to the "aerie" with a safari to Shangri-La. Being part mountain goat would have helped.

The entire instrument was tuned and is touched up as often as necessary.

In one respect, the crew was more fortunate than most who tackle such a task: there was no evidence of vandalism, anywhere. Chambers had been kept locked



IRVING COSGROVE, with the Pedalboard removed for maintenance, curls up for a little snooze beside the Console swell-shoes.

and the pipework looked like new. Two slightly damaged pipes were taken to Harvey Heck, who knows the delicate craft of pipe repair, a move which speaks well for the crew: they are aware of their limitations. In short, the organ was put in fine shape for the Richard Purvis concert, the "reopener," which is described elsewhere in this issue. The organ behaved beautifully for Mr. Purvis, but while he played this writer couldn't keep the many days spent with the repair crew out of mind. Somehow, it seemed that they should be standing up there in their chamber-soiled coveralls, taking



ANDY RIMMER, Britain's contribution to the Elks Temple organ detail, examines a pipe in the Choir Chamber.



ROY CASAVANT tightens the bottom board on the Wooden Harp chest, while PHIL DAVIS examines the "hardware": Gong, Tamborine, Tom-tom and Castanets.



STEVE ROSS holding 'em down at the Console.



NEAL KISSEL indulging in two favorite hobbies.

bows with Mr. Purvis. Yet, not a one of them would think of such a move; they'd gotten their kicks just from working. Let the artists do the bowing.

Let's take a look at the crew foreman first. Dick Stoney is a rare pipe AND electronic organ technician. The latter makes him a living but his heart is with the former. He first got interested while attending South Pasadena High School, which has a small straight organ in its auditorium. He managed to find excuses to hang around the chamber doors while the organ was being serviced—by Henry Pope, incidentally. About the same time,



ROSS FARMER brushes dust from switch stacks. Organ unification switches are among the hardest, most dependable types known, but must be used often to prevent oxidation.

the first George Wright Hi-Fi label records started appearing on record racks. The high school junior became hopelessly "hooked" and has remained so. Stoney is a native Californian, 30, unmarried (but he's looking for a gal—a non-smoker, non-boozer, who likes organs), and recently acquired a building in which to set up an eight-rank Wurlitzer he bought several years ago. Tall, handsome Dick Stoney "got his feet wet" working on the Wiltern Kimball and a natural mechanical aptitude soon provided know-how in all areas of organ maintenance except for repairing and voicing pipes, which he intends to learn. He still lives in South Pasadena with his mother

and younger sister, and drives about 20 minutes to the Elks Temple. His other hobby is photography. Some of the photos which illustrate this story were shot by Dick. He is popular with his crew and his leadership is insinuated rather than imposed. Asked why he undertook such a gargantuan project, he replies quietly, "I just enjoy working on pipe organs—that's all." Perhaps his specifications for a girl should include "plays organ"—because Dick doesn't!

Russ Patton is a bachelor, too—although he's been working at it for many years longer than Dick Stoney. Russ has



IRVING COSGROVE trying to recall which pipe he hid his cigarettes in. The tall metal pipes are the bass end of the Aeoline.



BILL EXNER specializes in leathering.



THE PAYOFF—Photo taken during the Purvis concert gives some idea of the size of the hall. The Console is directly in front of the unenclosed Great.

(Continued on Page 36)

## Restoration 'Payoff': Purvis! Wright!

### RICHARD PURVIS PLAYS REDEDICATION CONCERT ON ELKS' MORTON RESTORED BY CHAPTER MEMBERS

LOS ANGELES.—There were two reasons for rejoicing on December 5, for ATOErs: completion of the restoration project started during the summer of 1967 on the either 58 or 61-rank Robert Morton concert organ in the Los Angeles Elks Temple, and choice of the right artist to play the rededication concert—Richard Purvis.

The evening concert was introduced by Chapter Chairman Bob Carson who provided some background on the organ and the time invested in restoring it—1,500 man-hours!

Mr. Purvis is a very "hip" classical organist who doesn't demean the theatre organ or its music. He brings a light touch to the classics and manages to inject good humor into his introductions. For example, one of his Bach selections was entitled, "I Stand on the Threshold of Immortality," which in German, he stated, comes out, "I'm at Death's Door." It turned out to be rather jolly Bach for such a somber occasion. Another selection was from Henry Purcell's "Westminster Abbey Royalty Suite"—"The Trumpet Tune," for which Mr. Purvis managed to produce a sharp "trumpet" voice from the great selection available—music fit for a king. Next, several centuries were spanned for a tune by the very modern-sounding Karg Elert, his rarely heard "Claire de Lune," an approach quite different from the familiar Debussy brand of moonlight but no less intriguing. There is a mystic quality in all of Karg Elert's music and his moody description of moonlight was done in delicate pastels.

"Caprice on the Notes of the Cuckoo" called for some skillful weaving of musical structure or "body" around the oft-repeated cuckoo call, which varied between a minor and major third, a bit of whimsy written by the organist. Then came "Greensleeves" in an Elmore setting of quiet grandeur which made use of many of the theatrical voices of the Morton.

As is usual of a Purvis concert, the post-intermission period consisted of the organist's compositions. First was his slightly irreverent tone-picture of a pompous but portly bishop, puffing while marching in a church procession, aptly named "March Grotesque." One of his tunes which gets through to the T.O. crowd is "Night in Monterey," an atmospheric and ethereal wisp of music, this time dedicated to Ruth Carson. Other

Purvis compositions heard were "Idyll," "Les Petites Cloches" ("Li'l Bells") and "Toccata Festiva." An appreciative audience wanted more.



RICHARD PURVIS put on an impressive concert for the Angelenos at Elks Temple Morton rededication concert.

Purvis' encore included a confession; he admitted that he had once played the theatre organ on the radio under the name "Don Irvine." He then proceeded to play Mr. Irvine's radio signature, an up-tempo "I'll Take An Option On You," which gave the until then suppressed Kinura a chance to cackle atop a theatrical combination. This one taste of theatrical fare left no doubt that Dick Purvis can cut the T.O. mustard with ease.

The maintenance crew stood by with "cipher eradicators" at ready during the entire evening but only one cipher started up (in the Echo chamber) and that took care of itself in a few seconds, without any assistance from the crew. In general, it can be said of the instrument that it leans more to the concert tonalities than theatrical sounds, despite the presence of percussions and a full "toy counter." And unification is sparse. Yet, it's a welcome addition to the realm of playable organs in the California southland.

If the ability to attract other organists to his concerts is indicative of an organist's appeal, Purvis sure rates with his colleagues; Ann Leaf, Gordon Kibbee, Gaylord Carter and Dick Schrum were in his audience. Mr. Schrum, ATOE National's hard-working prexy, flew in from Seattle to attend the rededication concert.

—Peg Nielsen

### L. A. CHAPTER SPOTLIGHTS . . . .



### . . . . AT ELECTION MEETING CONCERT

Los Angeles, Dec. 10.—Retiring L.A. Chapter Chairman Bob Carson today turned the reins of office over to former Vice Chairman Dick Simonton (succession is automatic) with an expression of satisfaction on the chapter's response to the projects undertaken in 1967.

It happened at the annual election meeting of the L.A. chapter held at the Elks Lodge, where a chapter work crew has refurbished the long-neglected 4-61 (counting mixture ranks separately) Robert Morton concert organ.

Prior to the business meeting, organist Helen Dell played a short but well-received concert on the big Morton. When a couple of the maintenance crew men started resetting combination pistons in full view of the audience during the business meeting, anticipation started to rise. Not many organists rate that special treatment.

Carson reviewed the year's accomplishments briefly then called on Dr. Phil Olson to greet and swear-in the new officers after they had been elected. The

oath included a promise to "neglect your business" in behalf of the organ hobby. All agreed readily. In addition to Chairman Simonton, Ray Bonner was switched from treasurer to vice chairman, Ruth Skovmand accepted a second term as secretary, while the treasurer and program director slots went to Keith Woodard and Neil Kissel, respectively. Dick Simonton took over the podium and told of plans for the future. There was a brief exposition of plans for the 1968 ATOE convention which will be held in L.A. He closed with a fine compliment to retiring Chairman Carson.

It was an electric moment when the name of the featured artist was revealed by Bob Carson—none other than George Wright! George came on like "Gang Busters" to a roar of applause which reflected the surprise and delight of the members. George went straight to the console and announced a tune that's making a comeback—"The Glory of Love." (". . . Comeback tunes are wel-

(Continued on Page 31)



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# "THESE BONES SHALL..."

by Thomas Ford

The following story by Thomas Ford of Flint, Michigan, will renew the faith of many in the present generation. It is always an extra pleasure to present an article written by a member of the younger set, since their interest in theatre organs insures a prolonged life for the noblest of instruments. This interest also contradicts a good many of the sensational headlines which too often treat young adults unfairly.

Thomas Ford, now 20, has been an enthusiast since the age of 12, has taken basic lessons in music and has obtained considerable practical organ construction experience, as his story reveals.

I guess my timing was away off. Dad had hardly gotten inside the house when I told him about the Wurlitzer. He dropped both his bags and stared at me for a full ten seconds before he got himself collected. "A Wurlitzer! Tommy, you have got to be joking." Dad said it in almost a whisper, a whisper with something like a trace of patient agony laced into it.

Courageously, I said, "No joke, Dad. I've finally got myself a real Wurlitzer." I almost said "a real, *live* Wurlitzer," but that wouldn't have been exactly an honest description.

Now the patient agony seemed as though it was heating up for a bubbling. Dad started out with "Now, Thomas," and that was ominous. "Thomas" was the disciplinary tense of "Tommy." "Now, Thomas," said Dad, "you already have an electronic organ, as well as a fine piano, and in between you've got a stereo outfit, and minor things like your own TV and shortwave." He picked up his bags and stowed them into the guest closet, and then he turned again to me. "What critical void is this Wurlitzer supposed to fill?"

Mom moved in from the kitchen to rescue me. "Tom," she said, "don't get excited. It's just a fun thing and it only cost a hundred dollars." Dad is a businessman and she knows how to handle him in a business-like way. "It's a second-hand instrument. Tommy got it for almost nothing. In fact, by the time he sells the extra pipes, he'll be making money on the deal."

Dad started easing off. "Only a hundred dollars, eh? Well, I guess a hundred dollars won't scrap out the budget." By the time dinner was over, he was back to normal.



TOM FORD posing alongside his Wurlitzer Style E which he rescued from prison.

I was glad then Dad didn't pursue the Wurlitzer deal too closely. Otherwise, he would have discovered that it was over at Jackson State Penitentiary, in one big, shapeless heap, just like a prison riot had left it back in 1937. I found out about it from Mr. Arthur Donelson, who tunes and keeps in repair all the major organ installations in the Flint area. "I don't know if it's for sale," Mr. Donelson told me. "But it's been laying there for a long time and I don't think they intend to salvage it. Why don't you call the prison's music director, Mr. Don Young? He'll know the status."

Mr. Young was very kind to me. He invited me to the prison. Together, we went to the prison auditorium and he showed me the Wurlitzer. He watched my face and then he chuckled. "Tommy," he said, "this *was* an eight-rank Wurlitzer, Style E. In its day, one of the Mighty Wurlitzers."

As I looked about me, I could not help thinking, "How fallen is the Mighty!" The instrument was in an advanced stage of dismantlement. The entire solo chamber, console, parts, relays, switches, pipes, and other components were strewn about like some mastodon's prehistoric bones. The tuba and the vox humana were crushed beyond repair, as were the ophicleide pipes. How many other parts, critical and otherwise, were missing, I had no way of knowing at this particular time. What I did know was that I wanted this organ with a fierceness that surprised me. In one-half a minute I would know if the Mighty Wurlitzer could be mine. "Mr. Young," I said, "all I can offer you is a hundred dollars." I hesitated, and then made the great gamble:

"Provided I could have the main chamber and the blower (a 5-hp. Spencer)."

"It's yours, Tommy," said Mr. Young. It took about a week to gather the Wurlitzer together and truck it to our home in Flint, Michigan. Mr. Young arranged the move, using prison trucks and two inmates. These prisoners were especially helpful and without them I could not have been able to afford a commercial mover to do the job. They helped me dismantle the console, the chests, and carry the pieces into the basement. The pipes were pushed through the windows and stacked horizontally on the floor.

When the garage was filled with parts, again it was Mom who got the situation under control. She said: "It's only temporary, Tom. Tommy will have all the good parts in the basement by Monday. He has bidders for all the stuff he can't use or doesn't need. The garage will be yours again in about two weeks."

I did have the garage cleaned in two weeks. Then the real job of rejuvenating the Wurlitzer began. It was the most exacting toil I could have imagined. I cleaned the wood parts smooth to the original grain and refinished and polished them to a fine lustre.

I releathered the pneumatics, cleaned the magnets, tore out old wiring and replaced it with new, and restored the percussions. I dickered with second-hand stores, pawn shops, and other organ buffs for such missing components as drums, tambourines, cymbals, traps, pipes, and reeds. Within four months of the day that Dad came in all a-steam from the garage, I had the xylophone, all the percussions, part of the diapason, and all of the tibias.

Air is supplied by a 5-hp. Spencer Or-goblo, housed in a small, patio-type metal building shed in the back yard. The wind is channeled from the blower into the chests through a steel underground pipe. The blower did present a power problem. It required a 440-volt, three-phase supply; only 220-volt, single-phase was available. We got around this bottleneck with a Withey Phase Converter which will permit operation of this blower plus several more wherever 220-volt power is available.

I consider this installation a temporary one. Eventually, the whole instrument will be moved into a roomy A-frame structure, where theatre acoustics can be approximated. Here I will have all the pipes, including the 16-foot Ophicleide, mounted upright. Afterwards, when all ranks are restored and are operative, I plan to add controllable electronic reverberation, electric guitars playable from the console, along with kinura, harmonica, and other appropriate instruments.

The specifications of this particular instrument are as follows:

#### WURLITZER STYLE E SPECIAL:

##### RANKS:

Vox humana	61	pipes
Tibia Clausa	73	pipes
Trumpet	61	pipes
Open Diapason	61	pipes
Viol Celeste	73	pipes
Salicional	73	pipes
Stopped Flute	97	pipes
Ophicleide	12	pipes (16')

##### TRAPS:

Xylophone	37	notes
Glockenspiel	30	notes
Chimes	18	notes

Complete Wurlitzer toy counter.

The Mighty Wurlitzer, like a mighty oak, had a small beginning. While attending grade school in Cedar Rapids, Iowa, I had to wait in one of the hallways for my ride home after the afternoon classes. My only companion during this wait was a decrepit Baldwin piano, whose chipped and yellowed ivories attracted my fingers like a battery of powerful magnets. Soon I was "two fingering" popular songs quite creditably. My mother noted this accomplishment and showed her approval by buying me a brand new Baldwin Acrosonic. A year later we moved to Owosso, Michigan and the most interesting neighbor we had as far as I was concerned was a young man who was assembling a small pipe organ in his basement. This project fascinated me, and he kindly allowed me to help him put the various assemblies together. When one day, he allowed me to play it, I knew that, some day I would have to have a genuine pipe organ of my own.

In the meantime, I listened to all the organ recordings I could get hold of. I was especially charged-up on those by E. Power Biggs and Ray Bohr. I played each of these over and over, and each

playing honed one shade sharper my determination to search out and secure a genuine theatre pipe organ. My drive to listen to live pipe organ music led me to Flint, Mich., to hear Mr. Arthur Donelson in Flint with the Capitol Theatre's 3/11 Barton organ at a matinee.

This organ, long unused and allowed to deteriorate, had been restored to mint condition by Mr. Donelson and his vivacious and gracious wife, Ruth. I talked to Mr. Donelson after the matinee and he used his good offices in persuading the theatre manager, Mr. Earl Berry, to let me try out the Barton. After discussing the different stops of the instrument, I proceeded to practice on the Mighty Barton. I usually play it every Saturday before the noon matinee.

Now, the manager allows me to use it also for recording. Along with this practical first-hand experience with the organ itself, I did a considerable amount of homework at the Flint Public Library, where I learned the principles underlying the art of organ building, including the techniques of pneumatic control, wind pressure adjustment, voicing, re-leathering, and the proper way to lay out the organ components for best acoustics and space utilization.

At this point I apparently convinced my mentor, Mr. Donelson, of my genuine interest in organ engineering, for now he told me about the dismantled and all but buried Wurlitzer at the Jackson State Prison. And that is how it has come about that—in our overwhelmed basement—old drums are saucily snapping and rambunctiously rolling, bellows are inflating, and reservoirs are jumping, marimbas are chattering, glockenspiels are clicking, and a xylophone is singing while a bank of tremolos are making wavy the whole din.

But it must not be too terribly discordant and lusty. On their 23rd wedding anniversary last Valentine's Day, I was genuinely surprised when Dad asked me if I would play some old-time favorites with all the skill and effect I was capable of. The last thing I played, just before the party broke up, was one I had been practicing on because it sounded so beautiful on the tibias. It was "Because." When I had finished it I looked up at Dad. I guess he did not know I had finished. His eyes had a faraway look about them—real far away, like 23 years. He finally came back and he grinned at me and said, "Now Tommy, that was very fine music, very fine." And he turned and went up the basement steps. Mom followed him, but halfway up she stopped and turned around and looked down at me. She smiled and she said, "Dad is right, Tommy. It is *very fine* music, very fine." And then she followed Dad upstairs.

# "QUITTING QUSSING & QUING ..."

by Lloyd G. del Castillo

EDITOR'S NOTE: The following article appeared in the April 1927 issue of "Jacobs' Magazine," and was submitted by Lloyd E. Klos. Mr. del Castillo, who was well known at that time, was amply qualified to discuss any phase of the movie organ and the playing thereof. Mr. del Castillo has earned the distinction of authority by his training, experience and unquestioned success as organist in the leading motion picture theaters in this country, among them the Rialto in New York, Shea's Buffalo which he opened, and, until the opening of his organ school, the magnificent Metropolitan in Boston.

This is probably the last article which I shall write on photoplay music while still actively engaged therein, so I feel constrained to make an event of it. If my present plans prove successful, the spotlight will know me no more, save on future special occasions now only to be conjectured. Or, as my swan song at the Metropolitan Theatre (Boston) proclaimed to the tune of "Silver Threads Among the Gold":

*Now that I am growing old and gray,  
I am going to quit this strife;  
Just teach other birds to play like this,  
While I lead the simple life.  
When I come into this place again,  
I'll be down there, folks, with you;  
Oiling up my rusty vocal chords,  
Trying to sing the way you do.*

I must admit that in giving up the theater for the studio, I have no illusions and no false regrets. When I consider some of the terrible poetry I have written, of which the above is an average sample, I am moved to wonder how I have survived to retire to the noble profession of pedagogy. It is true that I have always enjoyed the job of translating pictures into music; enjoyed it, I confess, a good deal more than the soloizing which went with it.

**A theater audience is a monstrous tyrant. There it sits, implacable and ominous, waiting to devour you with silence if you have guessed wrong and failed to please it. You have got to tickle its fickle fancy every week, and the longer you feed it, the less you know what its appetites are. When you throw it a tid-bit it likes, it rewards you vociferously, but never because it remembers that you have pleased it in the past. It takes nothing on faith. In the parlance of the profession, you've got to "ring the bell" every week.**



LLOYD G. DEL CASTILLO, one of Boston's most famous theatre organists, featured at the Metropolitan Theatre, artist over WEEI, and founder of the theatre organ school which bore his name, in a December, 1942, picture.

—PHOTO: Boston Herald-Traveler Coll.

As I say, the greatest pleasure in the work to me is the actual fitting of pictures. There is a job which stimulates all the musical ability you have. It calls on your technique, your imagination, your versatility, your creative skill. It demands alertness, enthusiasm, judgment, and cultural background. It develops your musical repertoire in every direction and stimulates your musical growth. That is, if you go at it right. If you are content to play the routine called for on the cue sheet, and let it go at that, we are not talking about the same thing at all. But, more of that later.

I suppose many feature organists bask and thrive on the sunshine of the calcium and the wind of applause. I have never been of them. Still, I grant that in its way there is just as much stimulus to the task of creating and performing solos which please audiences as in the less spectacular work of picture-cuing. It is a matter of temperament, and no doubt, it is generally true that the soloist who likes his audiences and likes to play to them, will establish sympathetic contact with them more easily than one who considers it a bore.

It is seldom true that organists are equally good at solos and picture-playing. I presume the reason is that the essential quality of the soloist is showmanship, in distinction to the picture player, whose essential is musicianship. I can think of but two men whom I have heard in whom a fusion of these two elements is noticeable: Henry B. Murtagh and John Hammond. The ideal solution, on the other hand, is represented at the Paramount Theater in New York, where Jesse Crawford plays the solos and Sigmund Krungold the pictures, each supremely competent in his own field.

After all is said and done, it is the pocketbook which rules our destinies. Pianists are looking with avid eyes at theater organists, and are turning their attention that way simply because the work is so confoundedly profitable. They all naturally see themselves as potential Crawfords with incomes of ten to forty thousand a year. Or, no doubt it is sufficient inducement to realize that if they can climb halfway up the ladder, they are sure of from four to ten thousand. And who am I to scoff? My native honesty compels the admission that, inclinations or no inclinations, I am now able to give up active playing, simply because I find myself able to capitalize on that active playing in another way. As much as I have longed for evenings and weekends by the home fireside, I doubt if I would take them at the expense of some modest occupation which carried with it the sacrifice of the major part of my income.

Just as long as theater organists are highly paid, the attendant inconveniences of the work will be no barrier to a rush of applicants. And if this popularity will make the process of selection sufficiently operative to mean that the elect are better qualified and better trained instead of the haphazard and poorly equipped job-holders of the past, the result will be worthwhile. To me, anyway!

I mentioned above the matter of using cue sheets as is. I have spoken of this subject before, and if I eventually wear it threadbare, it will be because it continues to be a sore spot, if you will forgive the mixed simile. Let me emphasize again that cue sheets are prepared for the convenience of orchestra leaders, and do not pretend to utilize the resources of the lone player. A rotation of numbers is provided which are easily assembled, and the cues for which are easily spotted by the leader who is obliged to play and direct simultaneously.

### Three Cuing Elements

If the organist employs the same tactics, he is working at one-third efficiency. I specify one-third, because I conceive of good organ cuing as a combination of three elements. First, a routine of musical numbers of appropriate mood. Second, the inclusion and interpolation of direct and suggested imitations and effects. And, third, the inclusion of descriptive improvisation, both to action where necessary, and to link two dramatic or atmospheric numbers together with appropriate improvisations rather than blatant and meaningless modulation. Let us consider these three elements, one by one in more detail.

The first element, the rotation of musical numbers, is obviously the one contributed by the cue sheet. But do not mistake me as inferring that the suggestions of the cue sheets should be accepted religiously. No matter how able the feller who prepares them, he falls into a rut through sheer overwork. He plays favorites, and at times he appears to select his numbers almost at random. Personally, I think the ideal way to cue a picture is to do it absolutely independently of the published cue sheet, and then look it over to see if it improves on your own in any particular. I don't say I do it that way; I simply say that's the best way. I suppose there are two kinds of lazy organists: those who cue entirely from the cue sheet, and those who, like me, cue entirely on their own and are then too lazy to check up by the published sheet.

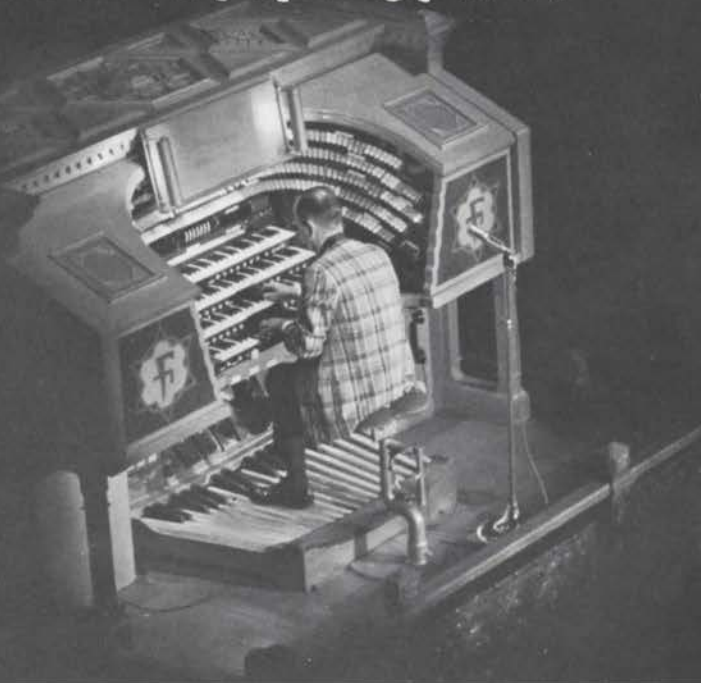
There is one tendency which seems to be always cropping out in cue sheets which I believe should be guarded against. It appears most prominently in comedy pictures, and consists of a multitude of popular and semi-popular numbers inserted because of the appropriateness of their titles. On the cue sheet, they read excellently, but to the audience, in nine cases out of ten, they mean nothing. I defy the average listener to be able to name instantly the title of even a majority of last year's popular songs, particularly as played to him while his attention is more or less focused on something else. I daresay there are not more than four popular songs a year, of the "Bananas" or "Collegiate" class, which dig in so deeply that they immediately suggest their titles when played a year after their popularity.

And yet, you need only pick up any cue sheet of a comedy picture like "The Potters," for instance, to see cues of this nature in profusion. They are not justified. I consider it far better to substitute light intermezzos or musical comedy selections cut to fit, and eliminate at least half of these semi-direct cues which to the audience simply give the impression of a succession of anonymous and monotonous fox-trots.

Then, there is the matter of themes. In the cue sheets, these are cut down to a minimum on the quite logical assumption that the simpler the score, the better the performance. It is quite true that a profusion of themes is anathema to an orchestra, whereas for the organist, all which is needed is a tolerable memory.

(To Be Continued Next Issue)

# BOB VAN CAMP



## PILOT

of the

# MIGHTY MO

by Ray Brubacher

Photos by the Author

THEATRE ORGAN has carried in a past issue, a vivid and exciting description of the forty-two rank Moller organ in the Fox Theatre, Atlanta, Georgia. Concert Recordings of Lynwood, California, is now in the process of releasing the first recording of this unique and exciting instrument, played by its commander-in-chief Bob Van Camp. During a visit to Atlanta this past October, I was indeed fortunate to be able to interview Mr. Van Camp and now would like to give THEATRE ORGAN BOMBARDE readers a glimpse into the present life of this rarity of rarities — a working theatre organist.

Born in Scranton, Pennsylvania, Bob as is the usual custom, was subjected to piano lessons at an early age, and it did not take him long to become fascinated with that unusual instrument, the theatre organ. If Bob was not in school, he could usually be located at the Poli Theatre, front and center, entranced with the artistry of Lena Webster or other artistes who performed on the Poli's organ.

As a freshman in high school, Bob soon took his first professional organ-playing engagement at a German church in Scranton. Bob took on the job with a rather uneasy feeling because for one thing, he did not know how to play and for another thing, could neither speak nor understand German. However, the four-and-one-half rank theatre-style instrument offered ample opportunity to jam in what Bob describes as "early German square." This position lasted through the rest of his tenure in high school, although there is reason to wonder what the clergy of the church must have thought of the mixture of Bach and boogie!

Upon entering Duke University at Durham, North Carolina, Bob soon discovered that the campus student theatre had a three-manual, ten-rank Wurlitzer which it had purchased from a Washington, D. C., theatre. (*Ed. Note:* Presumably the Avenue Grand Theatre, Washington, D. C.) The many years of jamming with the Germans had paid off; he was appointed the theatre's organist. The university soon took steps to correct his lacking theatre organ education by sending Bob to New York for three one-week periods to study with Lew White. It may be of interest to know that Bob studied and practiced on a three-manual, ten-rank Wurlitzer in the New York studio of that firm. White was then at the Center Theatre playing the four-manual, thirty-four-rank Wurlitzer.

At this point, Bob got into radio work at the suggestion of the "King of Jazz," Paul Whiteman. As Bob tells it, all network radio at that time was live, and Whiteman's network program for one week originated from the Duke University Theatre. Following the first broadcast, Mr. Whiteman was most generous with his encores — in fact too generous, and the feature film that followed the stage show broadcast went on so late that there was not time enough to complete the showing of the film before the repeat broadcast went on three hours later for the West Coast. In desperation the theatre manager commandeered Bob to explain to the capacity audience just why the feature film was being halted and to

casually suggest that they could see the remainder of the film following the stage show broadcast. Mr. Whiteman commented on Bob's competent handling of a very delicate situation and suggested that radio offered a career for his combined talents — an entry into the field which was accomplished over Station WSJS where Bob's first interview was with . . . Paul Whiteman!

While at Duke, Bob also found time to continue his studies with Bill Dalton, who was at Loew's Richmond at the time. When Dalton left Loew's and went up West Cary Street to the Byrd, Bob followed suit.

As the Duke University Theatre organist Bob heard and played for many famous theatre organists, including Jesse Crawford who called upon him while on a Hammond Organ tour. Asked to play the Wurlitzer, Bob recalls hearing the "poet of the organ" utter the immortal words, "Dear Rudolph, I knew him well." Bob still feels slight tremors when recalling that Crawford asked him to play some of his arrangements so that he might listen from out in the theatre.

Following Duke, Bob became a Hammond artist for Station WSJS, Winston-Salem, and played on Friday evenings in a theatre in Winston-Salem that had a Wurlitzer but, due to the appeal and newness of the Hammond, one was placed on stage and the pipes were forgotten. From Winston-Salem, Bob moved back to Scranton where he played a three-

*(Continued on Next Page)*

## BOB VAN CAMP (Continued)



manual, eight-rank Kimball at the West-side Theatre, and broadcasted over Station WGBI.

The war found Bob fighting the battle of Wright Field behind a desk in Dayton, Ohio. During this period he managed to broadcast over WHIO, Dayton. Following the war Bob returned to Scranton, working for a brief period as organist for a roller rink on a Hammond. It was this instrument that brought him to Atlanta in 1947 to play on WSB radio. Bob lost no time in discovering the Fox Theatre and upon starting there as organist found the magnificent instrument in a sad state of repair. At that time the organ was used for brief periods, usually to get the movie screen raised or lowered. When Noble Arnold

became general manager, he brought in Eddie Ford and Stanley Mallote, trying to revitalize interest in the organ. However, when their engagements ended, the mighty Fox organ became a sleeping giant for ten years.

In the winter of 1962, ATOE entered the rather dismal scene in the persons of Tiny James and Erwin Young. After several conferences with Mr. Arnold, an agreement was reached on February 14, 1963, that the organ could be inspected for the possibility of restoration. The details of the restoration of the organ have already been reported in the association's journal. By the Fall of 1963, the organ was in first class condition, thanks to the capable administration of Joe Patten and the many chapter members who worked with him, and Bob one day received a telephone call and still recalls that the words spoken over the phone were, "The Fox organ is going to be used for a show and you are going to play it." So began a busy schedule of working out arrangements, and by November 22 all arrangements had been completed for the great golden console to rise from the orchestra pit when the tragic news of the assassination of President Kennedy was received. It was decided to delay the opening until Thanksgiving Day, an opening that would be a complete, unannounced surprise. That opening went like this.

In the darkened theatre there appeared on the screen the word "Listen" as two

soft notes on the left side of the theatre played. The words "Listen Very Carefully" appeared on the giant screen as two wispy notes on the right side were sounded. Then as the mighty console began its ascent with Bob playing "Georgia On My Mind," the legend on the screen proclaimed that the mighty Fox organ was again in full voice ten years after its silence to delight the thousands of Atlantans who remembered, as well as the thousands too young to remember. The response to the organ was that of overwhelming enthusiasm.

Bob is still very much on the air, having served as musical director and chief announcer for WSB radio for twenty years. His Monday-through-Friday morning six-to-nine program is an institution in Atlanta. However, he still finds time to augment his very hectic schedule by frequent concerts and public appearances. He has been very active in ATOE affairs with concerts in Chicago, Detroit, and Richmond, and when the idea of recording, for the first time, the mighty Moller at the Fox was suggested, there was an immediate conclusion that no one else except Bob could put the instrument on wax. One must live with the instrument as he has done to fully understand it. Having heard the master tape, I can endorse it as a recording to be considered truly a monument to the art of the theatre organ and to the artistry of Bob Van Camp.

## The Days of Wine and Roses

*"Good afternoon! This is your organist and host, Bolton Holmes, with 25 musical moments at the console of the Grand organ of the Lincoln Theatre in downtown Trenton."*

The tune of "I'll Always Be In Love With You" came through the radio. This show always made Sunday afternoons a little nicer. It featured Mr. Burton Holmes at the console of the 3/16 Moller in the R-K-O Lincoln Theatre. The great show has been recently taken off the air.

Not many organs have a history such as the Lincoln's Grand Moller. A 1928 vintage giant, the big ivory and gold console had a tragedy happen at its keyboards. When the Lincoln first opened in 1928, the man who put the first breath into the magnificent Moller was an organist named Stanley Rhodes. At one of the first performances, Mr. Rhodes died at the console.

After this tragedy, an organist named Charles McConnell took over the job of playing the pipes. Just before and during W.W. II, the theatre was used for War Bond rallies. Mr. McConnell helped the late Ernie Kovacs sell bonds by play-

ing the beloved songs of the G.I.'s as Ernie would walk through the aisles graciously accepting payments for the bonds. (Ernie got his start in show business at the Lincoln.)

Following the wartime use the organ was forgotten until 1948, when the great Moller was given back its voice. It continued to be played for the next few years by Mr. McConnell, until he passed away. At this time, Bolton Holmes carried on the duty of bringing the movies to the silver screen and sending them off with a majestic chord. Mr. Holmes has been organist at the Lincoln for 18 years. During this period, the "Lincoln Rockettes" (actually the Lincoln Steppers) were accompanied in their dance routines by the organ. He also helped the "Ballet Rouge" flutter back and forth across the stage. In addition to all this, there was a symphony orchestra to add to the spectacular sound and stage show. Unfortunately, that is all past. The organ still fills the theatre with sound from the "Golden Era" under the guidance of Mr. Holmes' adept hands and feet. Since cold weather has come, quite a few ciphers are evident, but they are being taken



care of. The behemoth is still played every Saturday and Sunday before the matinee.

The Lincoln Moller seems to be the sister organ of the 3/19 Moller from the Sedgwick Theatre in Philadelphia. The consoles of the two organs are exactly the same.

The Lincoln Grand Moller has had three generations of tuning and repair. A Mr. Ben Lenore from Philadelphia first worked on the organ. His son-in-law took over and carried on the work. Now Ben Lenore's grandson keeps the monster in shape. (What devotion!)

The writers have come to the conclusion that this organ is not an antique, but an historical monument to the "Days of Wine and Roses."

—by Charles Balogh and Harry Schroeder

New Central Ohio Chapter Masterminds as ...

# Theatre Organ Returns to Columbus

By Roman Walek

To the swelling refrain of "Romance," Roger Garrett returned to the Loew's Ohio Theatre, Columbus, Sunday noon, November 12, 1967, under the auspices of the Central Ohio Chapter, ATOE, after an absence of 25 years.

It was a nostalgic moment, indeed, to see the magnificent ivory and gold console heave into view to the resounding applause of 2,500 pairs of hands.

Due to the unfailing enthusiasm and perseverance of impresario Tom Hamilton, chapter treasurer, the two-hour concert was a phenomenal success.

Mr. Garrett held down the Howard seat of the four-manual, 22-rank Robert Morton for ten years until Uncle Sam beckoned him in November, 1942.

The artist has an inimitable style and catholic taste in music which was reflected in the program offered. From the "Donkey Serenade" with the echoing clomp, clomp of the critter's hooves through the delightful Rodgers and Hammerstein tunes from "South Pacific," it was apparent to the listeners the mastery the performer had over the 202-stop-key monster.

To demonstrate the resources of the instrument Mr. Garrett took the crowd on a musical tour of the two organ chambers, one on each side of the proscenium of this 3,000-seat flagship of the Loew's circuit in Columbus. The house is under the stewardship of Sam Shubouf, city manager, who made it possible to have the event take place.

Those old enough to remember the mighty voice of the theatre pipe organ were also rewarded with a sing-along—slides and all. The audience participation was resounding—shades of Henri Keates! (An aside to John Muri: I still agree with you.)

After a brief intermission Mr. Garrett opened the second half with "Valencia," then on to the "Sleigh Ride" although the weatherman did not cooperate for we had a delightful fall Sunday as only we central Ohioans can enjoy. Then on to the schmaltzy music of Strauss and "The Emperor Waltz." A chronological examination of the motion picture theme songs from the '20's through the '40's then followed. Again the audience was able to exercise its collective vocal cords with the inevitable contest between the dolls and guys. In keeping with the character of Columbus as the football capital of the world, the college songs so dear to the ears of the crowd were included

in the medley. I would be remiss if I did not mention Grofe's "On the Trail." The concluding selection was "Marche Slav" by Tchaikovsky. As Eddie Weaver would have put it, this really shook the dust off the huge chandelier. Once again to the strains of the Garrett musical trademark, the console descended into the pit accompanied by the thunderous applause of a standing ovation.



ROGER GARRETT AT CONSOLE—This was a familiar sight to Columbus audiences for more than 10 years prior to his leaving for WWII. This concert represented a 25th anniversary return engagement to delight the ears of the more than 2,500 people who attended.

None of this could have taken place had it not been for the Herculean efforts of Carlos Parker, Jr., in conjunction with Carl Armstrong and Tom Hamilton, who undertook to bring to life the glorious voices of the Morton installed in March, 1928. In the protective custody of Mr. Charles Purcell, and more recently Mr. Joe Worman, stage manager, the organ had not suffered from the ravages of grasping fingers so that all the resources were intact.

## How It Happened

In the intervening years since Scott McKeon "cased" the organ on behalf of the Western Reserve chapter which had received a request from Mr. Buddy Nolan to see if the instrument was in playable condition, the organ maintenance trio spent many hours, not to say considerable money, to hone the organ to its present state of perfection. Since early 1966 Mr. Parker and Mr. Hamilton have alternated in presenting a short interlude prior to the last performance on Saturday evenings.

As the knowledgeable reader may recognize, a function such as this can only be successful when many hands partici-

pate. Under the youthful and energetic leadership of chapter chairman Robert Ridgeway—a theatre pipe organ "affectionado" if there ever was one—a committee consisting of chapter vice chairman Bill Hunt, Frank Babbitt, Jack Flynn, Stan Krider, Mike Traisci, Mike Williams, as well as Messrs. Hamilton and Ridgeway, had the venture airborne in a few weeks.

With an able assist from popular local TV newscaster Mr. Chet Long, Mr. Garrett was introduced to TV viewers in a Friday evening newscast prior to Sunday's concert. Mr. Johnny Jones, a byword among central Ohio newspaper readers, devoted a column plus pictures in the preceding Sunday morning's paper, while Mr. Ben Hayes, editorial page columnist for the daily morning paper, also had a squib. In addition, the popular "On the Way Home" radio show, MC'd by Mr. Gene Gerrard over WOSU, also spread the good word. So well, in fact, that the writer's house guests for the weekend from a community 65 miles away, on entering the house Friday evening, said, "We know where we are going Sunday noon." Although the guests came to see OSU defeat Wisconsin, they acknowledged that the highlight of the weekend was the Garrett concert.

In response to the favorable poll taken regarding availability of discs and tapes of this organ-bash, the chapter is negotiating to have both available. The master tapes were made on professional equipment with condenser mikes suspended so that the full majesty of the organ has been captured.

The avalanche of mail to the theatre, the artist, and the chapter has been such that this may well become an annual event. ATOE guests from the Motor City, Ohio Valley, and Western Reserve Chapters were among the identifiable "nuts" present.

In the meantime the chapter enjoyed the 'twixt-Christmas-and-New-Year's party on December 29 at the McKeon hostel, eats prepared by the "ladies' auxiliary" of the chapter, chaired by Mrs. Frank Babbitt, who is chapter secretary. The ranch-style dwelling houses a three-manual, fifteen-rank 1928 vintage opus 5212 M. P. Moller theatre unit in an environment which must be heard to be appreciated.

The above should be sufficient answer to the inquiry, "What are you guys doing in the Central Ohio Chapter that is newsworthy?"

## Back to Organs...



ED LINK—Organ Builder

—Bachrach Photo

Edwin A. Link, famed organ builder who, with his father, fabricated theatre organs in their Binghamton, N. Y., factory during the "golden age," was on the West Coast on business for a few days late in 1967. He contacted the BOMBARDE and a brief telephone interview ensued. We were very much interested in the Link installation he is preparing for the Roberson Cultural Center in Binghamton. He was glad to answer questions.

"It's a three-manual, eleven-ranker with everything—lots of unification. Was in the Capitol Theatre in Binghamton. We sold it to the theatre about 1925, I believe."

Where is it now?

"Most of it's stashed in my garage back in Binghamton. I'm working on it, giving it a complete overhaul—right there in the garage. It's a little crowded."

Has it any special model designation—such as the numbering system Wuritzer used?

"No—no numbers—but this is a 'C. Sharpe Minor' model."

We recalled that the well-known organist of that name once had a Link agency and some models, for which he is reported to have prepared the specifications, were named for him—"C. Sharpe Minor," which was Charley Minor's original name.

Why was he giving this instrument to the Center?

"Maybe children will have a chance to play a real organ again. These electronic organs are no more like this pipe organ than the man in the moon."

Anything unusual in the situation—in meeting an old friend—the organ?

## EDWIN A.



## GOES A WHOLE CYCLE

"Yes, I've gone one whole cycle in the 39 years since we built organs. From organs I went to building Link Trainers and now I'm deeply involved in under-sea exploration. Then, suddenly, back to organs again. A whole cycle."

Would he tell about prices—now and then? He would.

"We sold the organ to the theatre for about \$30,000 back in the '20's—and I picked it up for \$5,000. But it'd take at least \$70,000 to build it from scratch today. It took about nine months to build. About 150 artisans worked on it."

How many organs had the Link factory built?

"We built about 150, all told."

We wondered if the organ would be in any way altered to make it "more suitable" for a cultural center. Would it remain a purely theatrical instrument?

"Purely theatrical? That must be qualified because Link never built a 'purely theatrical' organ; they combined the qualities of a high-class pipe organ with the requirements of a theatre organ. Link builders prided themselves on not building a tin-panny theatre organ like many that were being built at that time. We put in real quality organ tones, combining them with what was needed for film playing."

You mean concert organ stops?

"Yes. For example, the Link Open Diapason is a purely church organ stop, an exceedingly large-scale, full-toned 'Open,' measuring eight feet in length at Bass C—and eight inches in diameter. The Tibia and many other stops are similarly large-scaled."

How about percussions?

"Chimes, Harp Celeste and other percussions were built by J. C. Deagan, the maker of highest quality percussions. They are the same types put in many church organs."

What percussion and theatrical effects are on the instrument going into the Roberson Center?

"Glockenspiel, Marimba, Xylophone—even a piano—and Effect Pedals for Drum, Crash, Thunder, Siren, Train Whistle, Boat Whistle, Wind—and a fire gong. They all stay."

Is the Link keying action fast?

"Link organs were quicker in response than any pipe organs built at that time—or possibly ever. This was commented upon just recently on the organ I now have playing at my home by several qualified organ builders and organists of note."

An organ in your home?

"Yes, a nine-rank Link. But that's another story."

We asked what the sponsors of the Roberson auditorium think about the organ.

"The director of the Roberson project came over to look at the organ—it was all scattered around—disassembled—and he looked kinda discouraged. But I assured him it'd work when I got through with it—and it's just about ready to go in—as soon as they're ready."

We learned that Mr. Link was an apprentice of the famed British organ builder, Frank Pilcher.

"I was his apprentice for several years. Learned tuning and voicing from him."

What use would be made of his gift by the Center?

"They plan to have concerts by great organists." Then back to a repeated "theme": "... and young people can learn on it."

The ranks of the 3/11 Link, Capitol Theatre organ in Binghamton now going into the Roberson Memorial Center in Binghamton, are as follows:

1—Open Diapason	Percussions include:
2—Tibia	1—Marimba Harp
3—Solo Violin	2—Harp Celeste
4—Violin	3—Orchestra Bells
5—Viole Celeste	4—Xylophone
6—Tuba	5—Cathedral Chimes
7—Kinura	6—Piano
8—Oboe	Stops going to 16' c are
9—Clarinet	Tibia, Diaphone, Flute
10—Harmonic Flute (Polyphone), and	
11—Vox Humana	Viole.

—Bert Brouillon



LINK-C. SHARPE MINOR Three-Manual Leader Console—one of many, up to and including a 5-manual organ, designed by the Link company. (Photo is reproduced from a Vestal Press ca.-1925 company catalog recently reprinted.)



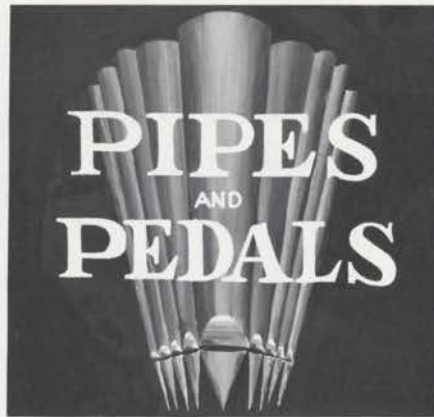
## A Pipe Dream? . . .



Auto racing driver—artist—promoter—creator of illusions—model maker—organ enthusiast—art collector—dreamer—Marshall Owen is all of these, and more. When we first heard of his scheme to conjure a veritable "showplace of the stars" in the heart of Hollywood last year, we gave it small notice and no more. It seemed too fantastic, but the fact that the plan included a theatre organ maintained our interest. In the interim we have had a chance to look into previous endeavors of Mr. Owen—the "mine ride" at Knott's Berry Farm, for example. The Anaheim, Calif. amusement park boasts a ride through an animated, full-scale, old-time mine. The figures, lighting, interior, sound effects and thrills in the cavern are the work of Marshall Owen. He even supervised the music score by hiring Bill Thomson to compose and play (on a mighty Wurlitzer) the recorded sound track. And at Disneyland, Owen constructed the set for the black-lighted "Peter Pan" ride, during which one soars through the night skies above the delicately-illuminated London of Wendy and Peter. As for the "Grand Prix" aspects of Owen's life, he has the scars to prove them; he was very nearly "done in" twice (although one smash occurred on a Freeway and, therefore, doesn't count).

How about the dreamer, promoter and model-making areas of Owen's life? We contacted the office of his "Crescendo Enterprises" in Alhambra only to find him more deeply involved than ever. He is busy lining up more financial backing needed to make such a gigantic undertaking come off, and he is concurrently negotiating for the purchase of a suitable organ—a mighty Wurlitzer, naturally. Frankly he hasn't much time for interviews but he asked one of his assistants to prepare a statement for the BOMBARDE. He also provided photos of his own painting of one of the buildings and also pix of a scale model he has constructed. Then he was off to the "Moulin Rouge" building on Sunset Blvd. in Hollywood, the onetime home of Earl Carrol shows, to take some measurements.

The statement prepared by Crescendo Enterprises is reproduced in its entirety. We sincerely hope that the hotly-pursued dream of Marshall Owen materializes—because his success will provide a showcase for theatre organ—the dream of most of us.



It all started in Hollywood during October of 1966 when Marshall Owen was visiting Paul Beaver and Bob Gerdes. Owen had a burning desire to do something with a very large Wurlitzer theatre organ. "I want an installation that will be seen and heard by the maximum number of people in Los Angeles," vowed Owen.

Between Beaver, Gerdes and Owen, the idea of a restaurant installation began its embryonic life. Beaver had from time to time in the past, given thought to such an installation and even had a building chosen for this purpose. Owen went about looking for a building that might perhaps be more suitable from the standpoint of crowd capacity.

"From that time on, I was committed to a course that must end in the realization of this great dream," said Owen.

And from the distaff side: "These past days, weeks and months, every moment of my husband's time has been devoted to the perfection of this project," said Verna Owen, who has been deeply involved in the project also.

**Richard Simonton told Owen to have a look at the "Moulin Rouge" building. About a week later Simonton and Owen made a tour of the building. Satisfied, Owen intensified his work on the project.**

The name Marshall Owen selected for his dream showplace reflected his longstanding love for the organ—"Pipes and Pedals." And when he speaks of the fruition of his plans, he becomes ecstatic.

"The Pipes and Pedals Theatre-Restaurant will be the greatest showplace in the West, with entertainment ranging from Petula Clark to Andres Segovia. Roger Wagner and his Master Choral has been contacted to perform with the 47-piece Los Angeles Symphonia Orchestra, and a great and well-known organist has been chosen to join in for the opening week chores. One of the topmost singing stars of stage, TV, recording and concerts will augment the program," promises Owen. Dinners will be sumptuous, with six entrees to choose from, each featuring seven courses.

## . . . Or Dream Pipes?

The vastness of the auditorium will be highlighted by the stage-center location of the great console upon its own lift. The organ pipes will be placed behind seven by ten foot glass windows, three on each side of the auditorium. The interior of the chambers will be completely mirrored and dramatically lighted. The swell shades will be located 18 feet above the floor and placed horizontally in the chamber ceilings, unseen by the public. The great sounds will be mixed and pour forth into the auditorium from 16 foot high parabolically curved bandshells located above the chambers. On each side of the stage will be placed six of the huge 32-foot Diaphones. These will be painted by a world famous custom car builder in a special "pearlescent" creamy-white, upon which will be applied gold-leafed compo of the same configuration as that on the console.

The ceiling measures approximately 110 feet by 100 feet, is flat and 34 feet above the floor. This ceiling will feature about 2000 "grain-of-wheat" light bulbs which measure 1/8 inch diameter by 1/4 inch long. These will be placed "astronomically" and will possess the ability for example, to create cloud effects passing through the room at any speed. This effect will be installed by a Jet Propulsion Lab technician.

It is planned to move a top-rated noontime TV show into the auditorium each day.

Over the driveway behind the marquee a very large room will be constructed for the serving of a buffet luncheon and cocktails. For the benefit of the many executives in the area who would not care to have lunch in the presence of a telecast, this room will be for MEN ONLY between 10 a.m. and 3 p.m. each day. Entertainment is planned for the evenings.

All beef will come from the Owen ranch, and all bread will be baked on the premises. All waiters will be brought from Europe, straight from the greatest school for restaurant personnel in the world. Each must have had five years apprenticeship and normally speak three or more languages fluently.

The famous personalities' signature blocks, which have been world famous for over 30 years and are presently placed on the facade, will be removed and given to a museum which has requested them. Smaller duplicates of these blocks will be made and placed on the interior walls of the new cocktail lounge, to be named "The Signature Room."

## PIPE DREAM PIPES (Continued)



N. Y. PARAMOUNT-STYLE MARQUEE covers one entrance, but unlike its illustrious forebear, this one sits astride a driveway. The scale model shown here occupies a 46 x 46-inch area and is made of plastic, cardboard, cork and contact paper; scale: one-eighth inch equals one foot. Three artisans worked a month and a half to complete the model.

Says Marshall Owen of his project: "Research indicates that many Las Vegas stars want a Hollywood showcase where they can get more mileage from their Vegas routines. That's one reason for PIPES AND PEDALS; another is . . . the Mighty Wurlitzer."

It is planned to install a second organ—probably a good electronic—in one of the cocktail lounges.

"I sincerely believe," states Owen, "that the financiers of this project should endeavor to procure an airways franchise in order to maintain a Heliport atop the high-rise building. Being connected to the major airports by helicopter and located within a few blocks of the proposed Hollywood Convention Center can help make it one of the great hotels of the West. Subterranean parking will accommodate both the Pipes and Pedals Theatre-Restaurant and the high-rise building.

The value of the property shows itself to good advantage in the erection of a high-rise building on the present parking area. The type of building, whether office or hotel, shall be determined after presently instituted research is completed.

"When will it all come about? I predict we will open the restaurant late this year," says Owen, "not in time for the ATOE National Convention, perhaps, but it will nonetheless be there for all to enjoy for a long time."

—CRESCENDO ENTERPRISES RELEASE

Photos: G. Bandini

# WHERE THE BARTONS WERE

—Part One—

by Dan Barton

*In which veteran organ builder Dan Barton reminisces some, then starts his long-awaited list of Barton installations.*

The talking pictures killed the theatre organ business and by early 1932 it was really dead! The Barton organ factory was closed, the machinery and equipment sold and the remaining organ parts disposed of. The records were stored in a vault in the office of Mr. W. G. Maxcy, who was the president of the company. Mr. Maxcy died soon thereafter and the executors of his estate, seeing no reason to save records of a concern that was then out of business, destroyed all of the Barton company records.

To me the theatre organ business became just a pleasant memory. I went to Chicago to work for Wurlitzer. For 12 years I had been battling Wurlitzer for theatre organ business in the Midwest, and Mr. Tom Clancy, the sales manager of the Wurlitzer Co., must have taken some note of the battle for he offered me a position in the Chicago retail store to take charge of a new department selling a newly developed electric refrigerator.

After several months it was decided that kitchen refrigerators and musical instruments did not synchronize in the public mind and Wurlitzer gave up the refrigerator business.

I then started a poster advertising business in Chicago and soon learned I knew more about the theatre organ business than advertising and, not wanting to spend the time to learn a new business, I quit and returned to my home in Oshkosh, Wisconsin.

I purchased four large houses and remodeled them into apartments. I became the busiest handyman in the community. I was a carpenter, house painter, interior decorator, electrician, plumber, upholsterer and even did cement work. I did everything but cook and baby-sit for the tenants.

During these years I gave little thought to the theatre organ business. Then, in 1960 I received a letter from Alden Miller, of Minneapolis, and a copy of his magazine, the *Kinura*. He asked a lot of questions about Barton organs and the magazine was full of articles about old and abandoned theatre organs, and how they were being restored. He advised there were two other magazines, the *Posthorn* and *Theatre Organ*,

that Stu Green and Tiny James were the producers and that *Theatre Organ* had recently run an article about the Barton organ in the Orpheum Theatre in Springfield, Ill. He said there was a national organization with chapters in many cities in the U.S. and the aim was the restoring and maintaining of old theatre organs.

That was my first knowledge of the American Theatre Organ Enthusiasts. I sent for copies of the *Posthorn* and *Theatre Organ*. I was surprised to find the extent of this hobby. I received a letter from Mr. Green asking me to write an article for his *Posthorn*. I complied with an article, "How To Tune An Organ," which was published in the April '62 edition of the *Posthorn*.

I began to receive letters from organ enthusiasts telling of their activities and asking questions about Barton organs, and personal visits to my home in Oshkosh. Many from the Midwest, Milwaukee, Chicago, Detroit, Grand Rapids, Minneapolis, St. Paul and other places. The champion long-distance visitor was George Anthony of Burlington, N. C. He had purchased a 3-10 Barton that was installed in the Paramount Theatre in Lynchburg, Va., in 1930. George flew from Burlington, N. C., to Oshkosh just to become acquainted with the man who built his organ.

Chris Feiereisen of Manitowoc, Wisconsin, took me on trips to hear concerts on restored Barton organs, a 3-14 installed in 1927 in the Capitol Theatre, Madison, Wisconsin; a 3-21 installed in 1926 in the Rialto Theatre, Joliet, Illinois; a 3-10 installed in 1927 in the National Theatre, Milwaukee, and now moved and reinstalled by John Deegan in Antioch, Illinois; and a fine church installation in Manitowoc which had the pipe structure of the 4-21 Barton from the Highland Theatre, Chicago (installed in 1925) and which Chris and Ben Comstock, another Manitowoc enthusiast, had purchased.

I have written several more articles for Stu Green's *Bombarde* and a history of the Barton organ for L. A. Waldsmith, Dayton, Ohio. He is an enthusiast who owns the 3-15 Barton organ from the Paramount Theatre, Hamilton, Ohio, installed in 1931. I made a recorded interview with Gene Boorum, of Chemung, N. Y. At the 1965 ATOE national convention in Chicago there were concerts

on the Montclare Theatre 3-10 Barton, and on the big 6-62 Barton in the Chicago Stadium. Many new friends were made during the convention. I was voted the Honorary Member for 1965, an honor I never expected but was most grateful to receive. *Man, O man!* I was back in the theatre organ business, not as a builder, but as an enthusiast!

One thing bothered me—I had no list of installations of Barton organs or Bartolas, and could not answer the many questions that were asked about locations of organs. About three years ago I decided to compile a list of all known installations. The information was obtained from several sources: checking lists of cities in the territories we had worked, assisted by Al Stoll, the former superintendent of the factory, and Joe Schani, who had handled the shipping; obtaining the records of Phil Pierce, who had operated our southern office in Dallas, Texas; asking many of my new enthusiast friends to send me lists of Barton organs in their immediate territory. Many others volunteered information about installations they were familiar with. For this help I am deeply grateful and extend my special thanks.

Great assistance came from a list of Orgoblos obtained by Chris Feiereisen from the Spencer Turbine Co., of Hartford, Connecticut. Chris furnished me a copy of the list and helped in the compilation. The list shows the Orgoblos that were shipped direct from the Spencer factory to the theatre where the installation was to be made. Many blowers were shipped to our factory at Oshkosh for factory stock and then shipped with the organ to the theatre; these blowers were listed as "unknown" on the Spencer records. We used some Kinetic blowers on the Bartolas and Zephyr blowers on the church organs and on some Barton theatre organs.

When the blower number is known, it is given on the list. This number is a source of information in determining the theatre where the organ was originally installed. This applies where the organ is found in a residence, church or other place.

Bartola pit organ history dates from 1911 but recollections regarding installations are so vague that the years of 1911, '12, '13 are given only as an estimate of about 65. The list starts as of 1914. The consecutive factory numbers are not available; therefore, the list is by cities where the installation occurred.

No claim is made that this list is complete or exact in all details.

(IN THE APRIL ISSUE: Dan Barton continues his INSTALLATION LIST and reminisces ABOUT BARTOLA PIT ORGANS.)

#### INSTALLATION LIST OF BARTON ORGANS AND BARTOLA PIT ORGANS

Location	Building	Size	Blower No.	Installed
Appleton, Wis.	Majestic Theatre	2-7	13620	1922
Appleton, Wis.	Appleton Theatre	2-9		1923
Appleton, Wis.	Elite Theatre (Replacing Bartola installed 1914)	2-3	13748	1923
Appleton, Wis.	St. Mary's Catholic Church	3-18		1925
Albert Lea, Minn.	Rivoli Theatre	3-8	13418	1922
Ashland, Ky.	Capitol Theatre	2-8	14352	1923
Ashtabula, Ohio	Majestic Theatre	2-8	14691	1923
Arlington Heights, Ill.	Arlington Theatre	2-3	16922	1925
Aurora, Ill.	Rialto Theatre	3-10	19034	1926
Ann Arbor, Mich.	Michigan Theatre	3-14	21127	1927
Antigo, Wis.	Palace Theatre	2-6	21658	1928
Albion, Mich.	Boehm Theatre	3-8	21726	1928
Ashland, Ky.	Grand Theatre	2-7	21793	1928

#### BARTOLA PIT ORGANS

Location	Building	Size	Blower No.	Installed
Appleton, Wis.	Elite Theatre	3 1/2		1914
Ashland, Wis.	Theatre unknown	3 1/2		1914
Ashtabula, Ohio	Casto Theatre	3 1/2	6769	1915
Anderson, Ind.	Opera House	3 1/2	5873	1915
Albion, N.Y.	Family Theatre	5	8254	1917
Alma, Mich.	Strand Theatre	5	10098	1919
Alliance, Ohio	Theatre unknown	Deluxe		1920
Aberdeen, So. Dakota	Colonial Theatre	5	11926	1921

#### BARTON ORGANS

Location	Building	Size	Blower No.	Installed
Bay City, Mich.	Orpheum Theatre	2-3	12068	1921
Battle Creek, Mich.	Bijou Theatre	2-3	12053	1921
Bloomington, Ind.	Indiana Theatre	2-8	14777	1923
Beaver Dam, Wis.	Davidson Theatre	2-3	16208	1924
Burlington, Wis.	Crystal Theatre	2-6	16466	1924
Berwyn, Ill.	Parthenon Theatre	4-16	16003	1924
Bensonville, Ill.	Center Theatre	2-3	17807	1925
Bloomington, Ill.	Majestic Theatre	3-11	19232	1926
Boone, Iowa	Princess Theatre	2-3	19835	1927
Bentonville, Ark.	Meteor Theatre	2-3	20410	1927
Burlington, Wis.	Orpheum Theatre	2-7	20470	1927
Baraboo, Wis.	Ringling Theatre	3-9	21966	1928

#### BARTOLA PIT ORGANS

Location	Building	Size	Blower No.	Installed
Battle Creek, Mich.	Butterfield, Theatre	3 1/2		1914
Benton Harbor, Mich.	Princess Theatre	5	6798	1916
Brooklyn, N.Y.	F. W. Fowzer	5	9040	1918
Beatrice, Nebr.	Theatre unknown	Deluxe		1920
Bismarck, No. Dakota	Bismarck Theatre	5		1920
Beloit, Wis.	Theatre unknown	Deluxe		1921

#### BARTON ORGANS

Location	Building	Size	Blower No.	Installed
Chicago, Ill.	Riviera Theatre	2-9	9073	1918
Chicago, Ill.	Central Park Theatre	3-9	10428	1919
Chicago, Ill.	Dreamland Ballroom Organ played with orchestra to overcome noise of elevated trains running over top of building.	2-6 Spcl	9723	1919
Chicago, Ill.	Crystal Theatre Replacing Bartola installed 1917	2-8	11220	1920
Chicago, Ill.	Milo Theatre Replacing Bartola installed 1917	3-8, divided manual		1921
Chicago, Ill.	Dreamland Ballroom Addition to organ installed 1919	13662		1922
Chicago, Ill.	Roseland Theatre	2-7	14017	1923
Chicago, Ill.	Central Park Theatre Replacing 3-9 Barton installed 1919	3-10	14034	1923
Chicago, Ill.	Radio Station WCFL Arcadia Ballroom (2 organs)	3-10	14240	1923
Chicago, Ill.	1 console, 1 organ at each end of ballroom to overcome bad acoustics; organs played with orchestra.	3-10 each	14467	1923
Chicago, Ill.	Park Theatre	2-7	15699	1924
Chicago, Ill.	Capitol Theatre	2-7	15715	1924
Chicago, Ill.	Jeffery Theatre	2-8	16397	1924
Chicago, Ill.	Highland Theatre	4-21	18196	1925
Chicago, Ill.	Windsor Park Theatre Replacing Bartola installed 1917	2-7	16852	1925
Chicago, Ill.	James Coston Theatre	2-7	17839	1925
Chicago, Ill.	Embassy Theatre	3-10	17921	1925
Chicago, Ill.	Spaulding Theatre	2-7	17990	1925
Chicago, Ill.	Midwest Theatre	3-10		1926
Chicago, Ill.	Colony Theatre	3-10	18428	1926
Chicago, Ill.	Radio Station WBBM	2-7	18653	1926
Chicago, Ill.	Radio Station WLS	3-10	19078	1926
Chicago, Ill.	Schindler's Theatre	3-9	19295	1926
Chicago, Ill.	Belmont Park Theatre	3-10		1926
Chicago, Ill.	Regent Theatre	3-10		1927
Chicago, Ill.	Regal Theatre	3-14	21334	1927
Chicago, Ill.	Savoy Theatre	2-7	19791	1927
Chicago, Ill.	Pershing Theatre	2-3	19834	1927
Chicago, Ill.	Belpark Theatre	3-17	20293	1927
Chicago, Ill.	Ogden Theatre	2-3	20583	1927
Chicago, Ill.	Maplewood Theatre	2-7	20754	1927
Chicago, Ill.	Montclare Theatre	3-10	22642	1928
Chicago, Ill.	Woodlawn Theatre	3-10	21593	1928
Chicago, Ill.	Patio Theatre	3-17	19685	1929
Chicago, Ill.	Chicago Stadium 883 tabs; 100-hp. blower with 15 - 25 - 35 - 50-inch wind	6-62	22655	1929
Chicago, Ill.	Radio Station WBBM	3-10	22890	1929

(To be continued next issue)

## Reginald Foort at RTOS Wurlitzer

The artistry of Reginald Foort was proven in the Auditorium Theatre on December 7 last, when the Rochester (N.Y.) Theatre Organ Society presented him in a two and one-half hour recital, plus a silent picture with organ accompaniment. What made the concert even more enjoyable were the informal remarks he made to the audience concerning his early career and subsequent activities in this country. Size of the audience, over 800, was held down by the county-wide bus strike and inclement weather.



"MICHAEL CHESHIRE" was Reg's pseudonym when he ushered in the high fidelity organ era with his Cook label recordings played on the Richmond "Mosque" Wurlitzer. He later switched to his own name.

He began with praise for the organ, emphasizing that "everything is in mint condition and everything works." Mr. Foort is an artist with a long professional history who plays the theatre organ as intended by Hope-Jones, as a unit orchestra. Space limitations preclude listing the innumerable changes of registration heard during the evening.

First on the program was his signature tune with which he was long famous on the BBC, "Keep Smiling!" Next, the "Raymond Overture," which featured a Kinura-topped solo and built to a grand climax. Clarinet, Strings, Oboe and Tibia were heard during Gounod's "Berceuse." One of the high points in the varied program was his famous rendition of "In a Persian Market" with Orchestra Bells, Castanets, Kinura and the whole "hardware department." The entire organ was used during this one, and he remarked that for recording "Market" in 1926, he got no royalties, although 3,250,000 discs were sold!

After mentioning his playing at St. Paul's Church and Royal Albert Hall in London, a Hammond in a tavern, and

even at a roller skating rink, the beautiful "Barcarole" by Offenbach was offered by Foort. Next came a group of semi-classics: "Polonaise Militaire," "Fantasie Impromptu" and two waltzes by Chopin, Tchaikowsky's "Waltz of the Flowers" and Kreisler's "Liebesleid."

It all brought back memories of the "Sounds of Our Times" recordings. In 1952, the first hi-fi organ recordings came onto the market, thereby launching a movement which is still going strong. Reginald Foort was the organist and, in cooperation with sound engineer Emory Cook, showed that the wide dynamic range of the organ, when captured by modern recording technique, could indeed make the theatre organ a true king of instruments in every home.

Instead of the waltzes which were programmed, Mr. Foort changed to six Christmas numbers, preceding them with the remark: "What a beautiful church organ this would make," as he turned off the tremulants. One of this group was a very sprightly "Santa Claus Is Coming To Town" which triggered his viewers to watch the upright piano to the left of the pit for solo passages — a real toe-tapper.

A group of pops came next: "Petite Waltz," "Lullaby of Broadway," "My Heart Stood Still," and "Winchester Cathedral," played with counter-melodies from the "Blue Danube Waltz" and then like a Bach fugue.

A clever British-style "Anchors Aweigh," with the "Sailor's Hornpipe" running counter, was next, the Tuba and Strings highlighting it. "Parade of the Wooden Soldiers" followed, and what was supposed to be the "Hot Canary" came out as another version of "Winchester Cathedral" which brought snickers from the responsive audience. This worked into a rousing version of the "William Tell Overture" before the console was lowered prior to intermission.

Speaking with the artist backstage, this reviewer was told how close the ex-Palace organ came to be recorded for a four-record collection sold by a national magazine. "Everything was set; then the powers-that-be decided that an organ in California would be used. The disc was subsequently cut on the California instrument but there is no doubt that Mr. Foort considers the Auditorium organ one of the finest in the country, as he stated during the 1964 ATOE convention here in Rochester.

The second part of the program was

by Lloyd E. Klos

a 55-minute silent film accompaniment of "Ella Cinders," featuring Colleen Moore and Lloyd Hughes. This was a natural for Mr. Foort, because he performed the accompaniment to this movie 40 years ago for the first trade show in England he ever played. It came off perfectly.

## Larsen Captures Rochester

Rochester, New York—

It was the journalist, Horace Greeley, who once advised all young men to go West. Native Californian, Lyn Larsen, pulled a switcheroo to this advice when, on November 19, he entertained Rochester Theatre Organ Society members at the Auditorium, playing the 4-21 Wurlitzer. Although Lyn is a youngster of 22 years, his playing is decidedly mature. That he captivated the membership-only audience, there can be no doubt.

Relaxed and informal, with no gimmicks (such as missing insects), the artist deviated several times from the printed program, but who cared? There was something in his well-balanced recital for everyone.

He began with "Married I Can Always Get," rising from the pit in the golden spotlight, with Posthorn spicing full organ. A stuck tremulant caused momentary anxiety, but was corrected speedily. The artist next did what he described as an "Ashley Miller arrangement" of "Poinciana," which featured Harp and sobbing Tibias. Incidentally, Lyn and organ maintenance man, Dan Schultz, worked into the wee hours of the previous morning, completely going over the Tibias and adjusting them. The organ never sounded better; it sounds more like a true Wurlitzer than at any time in its 38-year history.

Next came a piano novelty right from the Roaring Twenties—"Flapperette," in which the upright piano in the pit was featured. This developed into a rouser, which included the Posthorn to the finish. Victor Herbert's lovely "When You're Away" featured the Oboe and Tibia, and a decided remembrance of the great Jesse Crawford. The artist, besides having a style of his own, can furnish excellent "impersonations" as well. The Crawford style was also evident in the next two numbers: "Shine on Harvest Moon," featuring a solo passage of Orchestra Bells, and "A Broken Rosary" with shim-

mering strings and chime passages. The latter, we're informed, was recorded by Crawford in England while on tour there.

A jazzy "Doin' the New Lowdown" excited everyone to toe-tapping. An unusual arrangement of "Dream" gave a refreshing look to a tune which has been literally beaten to death. The Kimball bass drum, installed after the organ arrived in its new location, was spotted throughout this one, which built up to full organ at the finish.

The "Satyr Dance" was reminiscent of Ashley Miller's rendition on the Columbia label a few years ago. It was one of the high spots on the program, and built up into a climactic ending with Post-horn topping. Winding up the first portion of the program, Lyn featured the Oboe in "If He Walked Into My Life," then took the console down for the intermission.

Second half of the show began with the toe-tapping "You," mostly on full combinations and Tibia solo in the middle part, and then a rhythmic "You're the Cream in My Coffee." "Soon It's Going to Rain" was a lovely ballad. Another novelty, "Flying Fingers," featured the piano and Kinura, winding up with a George Wright-type ending.

Ray Noble's "If I Had You" featured the sobbing Tibias again. Lyn said that many people have demanded that marches be included in his programs again, after he had omitted them for a year. Sousa's immortal "Washington Post March," another memorable moment in the program, featured an Orchestra Bell solo.

Next came George Wright's "Sonnet" in ballad style. Chopin's "Minute Waltz" showed the remarkable finger dexterity of this young man. The arrangement took longer than a minute, but to watch the action on the manuals was worth coming through the bad weather. Anyway, "minute," in this sense, means "petite." Final number was Gershwin's "Bess, You Is My Woman Now," done in true ballad style, the Clarinet and Tibias being prominent.

While talking to the artist afterwards, he stated that many people on the West Coast assume that I'm a pseudonym, dreamed up by the BOMBARDE editor. Please be advised, you folks out there, this writer is a flesh-and-blood person!

This reviewer hopes that Mr. Larsen will honor Rochester with his presence again—and soon.

## Lyn Larsen 'Down Under'

Inglewood, Calif., Jan. 5—

Home only recently from a pipe organ tour which saw him play theatre organ concerts in Salt Lake City, Detroit, Chicago and Rochester (New York) (plus a slew of plug-in sessions between times), Lyn Larsen remained home (Santa Ana) only long enough to replenish his repertoire, then took off on a new adventure—Australia. Lyn was accompanied to the throbbing International Airport today by a small bevy of admirers and well-wishers, led by the vivacious secretary of Malar productions, which releases Lyn's recordings. Nora Peters was there to wish him "bon voyage" and also to push him through the gate when he appeared to falter.



WOODSHEDDING—Lyn Larsen bones up on "Oklahoma" tunes in preparation for his "summer" engagement (January, February and March) in Australia.

Lyn has been engaged to play the Wurlitzer in the Dendy Theatre at Brighton (near Melbourne) nightly solos, overtures and intermissions surrounding the premiere of the film "Oklahoma!" The engagement is for three months.

The instrument is the Wurlitzer once played by the famed Australian organist, Horace Weber, when it was installed in the Capitol Theatre, Melbourne. It was purchased by the Victorian Division of Australia's Theatre Organ Society and re-installed by members in the Dendy Theatre recently.

At the conclusion of his Australian engagement, Lyn plans to take the long way home via Europe, England, Holland—wherever the theatre organ pipes bloom.

## Tom Hazelton Pipes For Angelenos

Tom Hazelton went to L.A. in mid-November and again created a sensation with his classical background and facility used to enrich pops and standards, playing the huge Wilern Theatre organ, a four-manual, 37-rank Kimball with all the theatrical trimmings. The concert was sponsored by the L.A. Chapter of ATOE and took place on Sunday morning, Nov. 12, starting at 9:30 a.m. It was a return engagement for Tom and, as the big white console inched upward in the beam of the white spotlight, Tom cued the scene appropriately with an invitation to "flyyyy" via the current 'teen hit, "Up, Up and Away." His program was varied. It included some solemn tunes, some antiquated schmaltz (Ketelby's "In a Chinese Temple Garden"), current fluff ("Georgy Girl"), appealing standards ("Falling in Love With Love"), "Jumping Bean" from the Captain Kangaroo TV show, show tunes ("Guys and Dolls" selections), a patriotic medley, folk songs ("Molly Malone"), deep nostalgia ("Golden Wedding—1890 Vintage"), and the concert selection which is fast becoming something of a trademark with Tom Hazelton, the very difficult and very beautiful "Love Death" from Wagner's "Tristan and Isolde," a love story which makes today's frank screen treatment of the subject pale in comparison. Tom really "laid it on" and his audience, fully appreciating the titillation, responded with a mighty round of long-lasting applause.

A welcome bit of addenda was the brief appearance of Tom's wife, Zoe, a "looker" who knows how to beat out jazz on pipes. She performed an exhilarating "Willow Weep for Me." There was no audible weeping but the wolf call urge must have been excruciating in some quarters.

Tom Hazelton has built a solid following in the L.A. area, starting with a concert played on Jim Gaines' "Echoing Antique Shop" 3-10 Wurlitzer in 1961 for the Theatre Organ Club. His concert for ATOE last year at this same Wilern Theatre forged another link in the youthful organist's chain of popularity, and it was on the strength of that concert that he was asked to return this season. He attracted an audience of more than 550 ATOE's and their guests.

—Stu Green, Hollywood

## ★ CONCERT CIRCUIT

### A BOMBARDE review in brief Orville Foster Charms on Pipes

ORANGE, Nov. 30.—Veteran organist Orville Foster played the second concert of a two-night stand at the Orange Theatre tonight, the instrument being the eight-rank hybrid (originally Wicks) restored some years ago because of the interest and enthusiasm of theatre owner Norman Goodin. The nearly 60 miles from Los Angeles is just a little too much for all but the hardiest and most rabid metropolitan organ enthusiasts, especially on a rainy winter night. Yet, the theatre and organ have figured in several important concerts, including the one which started Lyn Larsen on his rising career. All things considered, the turnout of 100 tonight wasn't bad. Last night's turnout was about the same.



SHOWTIME—Orville Foster tells his audience of his truncated career as a theatre organist when "talkies" arrived on the scene.

The keynote of Mr. Foster's concert was informality. He roamed about the house before the concert, talking to attendees who were obviously well known to him, many being his students. Mr. Foster is renowned among Hammond addicts, both for his many articles which have appeared in the *Hammond Times*, and for his recently opened teaching studio in a beach town near Los Angeles.

Norm Goodin introduced the artist at the appointed hour (8:30 p.m.) and asked Mr. Foster to "stall" while he, Norm, ambled up to the projection booth to turn on the lights. Mr. Foster told his audience about his preparation for a career as a theatre organist and how it was cut short by "talkies." Then the spot sought out the console and Mr. Foster went to work at the two-deck Wicks console.

## SECOND INSTALLMENT

# WHERE TO HEAR THEM PLAYED

By RAY BRUBACHER

Associate Editor—Theatre Organ

### 8. PINE TREE CHAPTER

STATE THEATRE  
609 CONGRESS STREET  
PORTLAND, MAINE

The organ is a two manual, seven rank instrument by Wurplitzer. It is used for concerts by the Pine Tree Chapter.

### 9. WESTERN RESERVE CHAPTER

LAMPLIGHTER RESTAURANT  
NORTH OLDMSTEAD, OHIO

The organ is a Kimball of three manuals, ten ranks and is heard Tuesday through Saturday from 6 until 10 p.m. being played by Chic Hurr.

### 10. CENTRAL INDIANA CHAPTER

1. PARAMOUNT THEATRE  
ANDRSON, INDIANA

The organ, a 3 manual 7 rank instrument by Page has no regular schedule of usage.

2. RIVOLI THEATRE  
INDIANAPOLIS, INDIANA

The organ is a Uniphone instrument having 3 manuals, 10 ranks with an upright piano. There is no regular schedule of usage.

3. INDIANA THEATRE  
INDIANAPOLIS, INDIANA

The organ is a Barton of 3 manuals, 21 ranks with grand piano and is being rebuilt.

### 11. BEEHIVE CHAPTER

CAPITOL THEATRE  
2ND SOUTH AND MAIN STREET  
SALT LAKE CITY, UTAH

The organ is a 2 manual 8 rank Wurplitzer that is to be restored.

### 12. NIAGARA FRONTIER CHAPTER

1. RIVIERA THEATRE  
67 WEBSTER STREET  
NORTH TONAWANDA, N.Y.

The organ is a 3 manual 11 rank Wurplitzer. It is used on weekends irregularly and on special occasions.

2. SKATEHAVEN ROLLER RINK  
1830 ABBOT ROAD  
LACKAWANA, N.Y.

The organ is a 3 manual 14 rank Wurplitzer heard weekends, played by various artists.

3. KLAUDER HALL, ST. JOHN THE BAPTIST CHURCH, ENGLEWOOD AVENUE, TONAWANDA, N.Y.

The organ is a 2 manual 6 rank Wurplitzer played for one mass on Sundays by Elmer Koener. It is used for various activities throughout the year.

### 13. MOTOR CITY CHAPTER

REDFORD THEATRE  
16380 LAHSER ROAD  
DETROIT, MICHIGAN

The organ is a 3 manual 10 rank Barton played by various chapter members Friday evenings around 9 p.m.

### 14. ROCKY MOUNTAIN CHAPTER

1. PARAMOUNT THEATRE  
DENVER, COLORADO

The organ is a 4 manual 20 rank Wurplitzer Publix I with twin consoles. It can be heard on Sunday being played by Robert Castle.

2. DENVER THEATRE  
DENVER, COLORADO

The organ is a 3 manual 15 rank Wurplitzer 260. It is played every Sunday until showtime by Jeff Hawkins.

3. THREE COINS RESTAURANT  
LOUISVILLE, COLORADO

The organ is a 3 manual 13 rank Wurplitzer 240 Special played every evening from 4 to 10 p.m. by Dick Hull.

(To Be Continued)

(NOTE: Send any additions or corrections to the author in care of THEATRE ORGAN BOMBARDE.)

His selections included variations on "Lara's Theme," "Clare d'Lune" (during which he was able to bring out the pianistic qualities of the selection), a nostalgic "Waltz" by Arensky, a medley of "Diane" and "Charmaine" which featured some smoothly performed "rolls" (plus a couple of "schmears"!), a distant and subtle "Indian Love Call," a romp up the River Kwai with the "Colonel Bogey" march (which included fanfares from the little organ's posthorn), and a slow but good "Tico Tico," ending in intermission. During that period, Mr. Foster visited with some more of his friends and students, then went back to work with the original "Moon River" theme — Kreisler's "Caprice Viennois" which he gave lots of moxie, then a lilting and "Hammondy" "Spanish Flea." His "Greensleeves" arrangement is highly original, with a left-hand melody played on the accompaniment manual against tibia arpeggios played on the solo keys. Registration was entirely different during "My Darling," as the melody seemed to float on a lone tibia engulfed in a sea of distant vox humana harmony.

One of the plus characteristics of the show was the nostalgic quality of the selections. An example was a group of seldom-heard Victor Herbert tunes which included "March of the Toys," "I Can't Do That Sum" and "Al Fresco."

His tunes were interspersed with homey, unhurried announcements and the listeners were enthusiastic in their applause. Mr. Foster was encouraged by his reception to the point of announcing another concert for early in 1968. To his credit, he didn't use the occasion to plug his studio beyond inviting all present to drop by for a visit. Many would. Orville Foster is a charmer.

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## NOTES ON RELEATHERING

by Chris Feiereisen

This is not intended to be a comprehensive treatment of the subject, but merely some general directions. This should aid in following through with the process the first time. After that, each person will tend to develop his own techniques. Other suggestions and additions should be sent in by the readers.

**What Must Be Releathered**

There is no hard and fast rule as to just how long a particular type of leather will last because conditions effecting its useful life (humidity, temperature, use, etc.), vary greatly. Most brown (pneumatic) leather I have seen in theatre organs is still good while most membrane and rubber cloth must be replaced. Then too, internal pneumatics (inside chests) may be OK while those exposed may have deteriorated.

As a general rule, poke several pneumatics hard with the end of the index finger. If the leather tears, it should be replaced in that part of the organ.

Rubber cloth becomes stiff and develops small holes as it ages. If the pneumatic or tremulant cloth seems unduly stiff or has holes in it, the item should be recovered.

Regulators should be cleaned and used "as is" until the leather starts to crack and leak. When this happens, do not attempt to releather the regulators yourself, but have an experienced organ man or organ supply company expert releather them for you. Watch him and learn.

**What Leather Should Be Used**

The general rule here is to use the same type of leather that was used originally. A sample of the original leather can be sent to Durst or Organ Supply Corp. of Erie, Pa., and they will match it for you. The Durst Co., now has a silicon leather substitute which they claim will double the lives of newly recovered pneumatics and pouches.

There are exceptions to this rule. Controversy rages as to what to use when releathering Wurlitzers. Although most Wurlitzers had membrane ("zephyr skin") originally, it has a shorter life expectancy than the lightweight pneumatic leather which Wurlitzer used on later organs. It is said that membrane, being more airtight and more pliable than leather, allows the action to respond faster, although other factors such as primary valve adjustment may be equally important. So, while some will use leather for both primaries

and motor pneumatics, others will recover the primaries in membrane and the motor pneumatics in leather. Those who don't mind releathering more often and insist on the ultimate in speed will again use membrane throughout.

Because more expensive leather usually outlasts rubber cloth, those who don't want to releather so often will replace rubber cloth on tremulents and percussion power pneumatics with a suitable grade of leather.

**How to Releather**

Remove the pneumatics, numbering the gasket side as you do. If the pneumatic is glued in, the gasket will probably tear as the pneumatic is pryed off. If the pneumatics are kept in order, the torn edges of each gasket will match and it will be possible to glue them back in again later, using glue liberally. There are some who will insist on sanding off the old gaskets entirely and making new ones, although this is not necessary. The pneumatics should be kept in the same order also because sometimes they are graduated in size and sometimes those screwed in don't have the screws in the identical spots throughout. Before square primaries are removed, the threaded valve stems must be removed from them with a pin vise. External (e.g., percussion) motor pneumatics will probably have strips of wood tacked or nailed around them to keep the covering from blowing off. These strips should be removed and kept in order so they will go back the same way.

With one of the pneumatics held fully open, measure the height. Remove old leather without damaging the hinge, if any. Some will prefer to replace the hinge portion, too. This decision should depend on the condition of the hinge material. Should old leather tend to clog the sander, either use coarser sandpaper or pull most of the old material off by hand before using the machine. Old leather can sometimes be removed from cloth hinges with a wire brush.

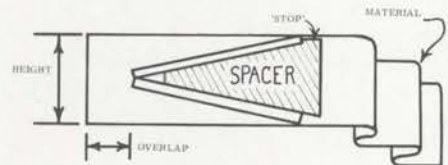
Make a wedge or block that will hold the pneumatic fully open. A wedge should have a stop of some sort so that it doesn't slip in too far. A block-type spacer should have a "stop", a part that does not go all the way into the pneumatic. That way you will not accidentally leave one inside.

Cut the new covering material into strips as wide as the height of the original pneumatic. In most cases, the time saved by this method far offsets the small waste of material. This should be done in all cases except, perhaps, on tremulents where waste might be reduced by using uncut skins.

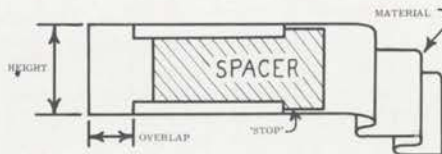
Use hot chip glue in an electric glue pot or double boiler because it adheres as soon as the leather touches it, making work go faster. I understand that there are liquid hide glues that have the same property, but I am not familiar with them. White glue can be used, but it makes the work go much more slowly. If you are going to replace the hinges, do so at this point.

**Easy as 1-2-3!... 4?... 5-6-7?... 8-9...**

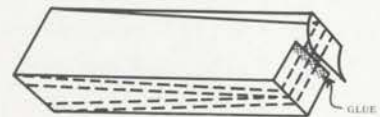
A. THE HEIGHT of the fully-extended pneumatic determines the width of the new material.



B. WOODEN SPACER holds pneumatic frame wide open. Allow new material to overlap frame by about one-half length of hinge.



C. ON SQUARE PNEUMATIC, allow new material to overlap extended frame by about one-half length of "seam" side.



D. RELEATHERED PNEUMATIC. Overlap seal is always on hinge side. Don't forget to remove spacer before getting to this point.

Brush the glue evenly on the edges of one side of the pneumatic (with the spacer inside). Place the covering material (fuzzy side to the inside) on the glue-coated wood leaving a strip about one-half the length onto the wood without stretching it. Do not get glue on the covering material where it is not touching the wood. When the glue dries, it can be sharp enough to cut the material. Now remove the spacer (the newly-glued material will prevent the pneumatic from opening too far). Brush glue onto the next two slides and smooth the material on. With a scissors, cut the strip of material so there is enough to lap the material on the hinge side about  $\frac{1}{4}$ " to  $\frac{1}{2}$ ". Apply glue to the hinge. Press the first flap down. Apply glue to the edge of that flap and press the other flap of material onto it. When the glue has set (wait an hour or more if possible), trim off excess material with a scissors. The pneumatic can then be replaced in the organ.

In the case of pouches, tear one apart carefully and note the way the discs, spring, and/or valve are fastened to the leather. Reclaim any of these parts that you can, and order or make those that you can't. Sand all old leather off the wood and blow out dust from the channels. Cut leather into discs if that's the way it was originally. Glue the discs, spring, and/or valve to the leather as it was originally. If there was a spring under the pouch, don't forget to get it in now. Brush glue onto the wood and pat the leather onto it, leaving plenty of material in the center, as it was before, and make certain the edges are sealed.

#### POSTSCRIPT:

Organ leather often lasts 30 years or more. That fact could lead an avid theatre organ hunter to his instrument. During the '30's a fairly inexpensive way for a church to obtain an organ was to beg, buy or borrow an instrument no longer needed by a theatre. And we may be ever grateful to the churches which gave theatre organs safe refuge, because most of them are as good as the day they were installed—except for the leather. Because a theatre organ is not an ideal church organ and because commercial re-leathering is expensive, many churches faced with decaying leather decide to buy a whole new organ. That makes the theatre organ available. Therefore, those who seek a theatre organ would do well to keep in close contact with churches which are currently equipped with theatre organs. That long sought 8-ranker with the horseshoe console (which was never really comfortable in church) may become available any day!

Ex-WLW Wurlitzer . . .

## WEHMEIER ORGAN NOW SPORTS PIANO-ORGAN PLAYER

This is a follow-up on the article, "WLW Wurlitzer Finds a Home," which appeared in the Winter 1965 THEATRE ORGAN.



RON WEHMEIER shown lifting armature of a magnet used in the player piano.

—Photo: Jack Doll, Jr.

#### A BOMBARDE TECHNICAL TIDBIT

"Gold leafing" a console is a job most organ refinishers would rather not perform, although the results are eye-catching. Now very similar results can be obtained with greater ease by using a new, non-tarnishing gold enamel called "Permagild." Its application has none of the headaches commonly associated with putting on gold leaf. In fact, Permagild may be brushed, rolled or sprayed on any clean surface. It dries "dust free" in one hour. The color is a coarse, pale gold and the manufacturer (W. H. Kemp Co., Ltd., 515 Homestead Avenue, Mount Vernon, N. Y.) classes it as an "exterior paint," a claim which is strengthened by the fact that the dome of the Indiana State Capitol building in Indianapolis is painted with Permagild. It is claimed that it will not discolor or tarnish from the effects of daylight, corrosive atmosphere (*i.e.*, "smog") or heat. However, those using it on display pipes or consoles may want to top the Permagild coat with clear varnish to shield the color from dirt absorption. Permagild is distributed in some areas by Sherwin-Williams stores. Price is between \$5 and \$6 a quart. Write to the manufacturer for a data sheet. —Buck Price, Miami

WIRING  
DIAGRAM



See Ad in  
February Magazine

Wurlitzer Hope-Jones  
• Unit Orch. Model 260

EMISON

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A player piano was converted to play from the console at pitches of 16', 8', 4' on the Solo and 16', 8' on both the Accompaniment and Pedal. The piano, being outside the swell box, is equipped with two stages of electro-pneumatic expression, which controls the distance the hammer travels. Reiser 601, 90-ohm direct electric action magnets were used to activate the piano primary pouches. The same design was used to activate the sustain pedal, only a unit of 40 ohms, this being stronger.

Another addition has been a Moller Reproducing Organ Player, acquired from a Moller representative in Baltimore, Maryland, while Wehmeier was working for him. The Moller player has a tracker bar with two sets or rows of holes, one for the Solo and the other for the Accompaniment. The pedal is derived from the bottom twelve notes of either row. There are five stages of expression, also automatic crescendo. The unit has its own switches and relay which are now wired to the Wurlitzer relay. A pneumatic suction pump is directly under the player in the basement, creating 20" of water suction.

A unique factor is that Wehmeier has converted the player so that it plays player Piano rolls in addition to the organ rolls. Obtaining excellent results was no easy matter. Two months of intensive experimentation were required before a practical method was conceived. Wehmeier took the 88-note tracker bar from the player piano and mounted it parallel to the Moller bar, then built a relay using Duo-Art primary valves from a reproducing grand.

Player piano rolls in general are registered too high for organ, so this was doubled back on the top octave, thus the notes are transposed one octave lower. A home-made relay is wired to the Wurlitzer as follows: 1 to 31 Accompaniment and 20 to 61 on the Solo. This arrangement was resolved as sounding the best.

In the final analysis, it is possible to play the Moller reproducing rolls through the organ or piano or both simultaneously. The same holds true with standard player piano rolls. The conversion between the two types of rolls is done by shifting the suction from one relay to the other. This unit can be seen at the lower left of the player.

The original wood top was ruined by water. A glass one now installed adds to the interest of the player, since the working components can be seen.

—by Ronald Wehmeier





The BOMBARDE reviews organ recordings for official ATOE publications. Manufacturers, distributors or individuals sponsoring or merchandising theatre pipe organ records are encouraged to send copies (Monaural, if possible) to the BOMBARDE, Box 5013, Bendix Station, N. Hollywood, Calif. 91605. Be sure to include purchasing information, if applicable.

**THE SOUNDS OF LOVE**, George Wright playing the Robert Carson 3-26 studio Wurlitzer, Malar MAS-1003, stereo only, \$6.00, available by mail only from Malar Productions, Box 3304, Glendale, Calif. 91201.

George Wright's first record release in two years is a fully satisfying one. From the title one might get the impression that it's all low keyed in mood—just "music to smooch by." It's the latter and lots more (and you'd better be a lively smoocher if you try it for that purpose!). It's actually "GW" at his ballad best. The studio-voiced Carson Wurlitzer is ideal for selections chosen and the treatments.

*This Is New* opens to an introduction swirl of cymbal-topped strings, then into a beguine tempo for the first chorus, then to a varie-gated verse with some solo surprises. Note the pedal Diaphone interlude midway and the unusually prominent pedal bass pattern near the close.

*The Cuban Love Song* has much in common with the Crawford version recorded in the late '20s. As always, "GW" and "JC" are an unbeatable combination, providing moments of exquisite beauty.

*Sigh by Night* features a Tibia-Vox combination threatened by an ominous Diaphone lurking among the pedals. A minor mode melody in an unusual setting.

Music by David Rose is natural material for the Wright imagination. *One Love* is a simple but haunting vehicle for a skillfully phrased treatment. Listen for the Vox chorus with vibe accents and the Crawford "see-saw" treble flute accompaniment effect. *Love Is For the Very Young* may be a misleading state-

ment but it's also the title of an enchanting movie-style theme which provides a framework for the subtle artistry of Mr. Wright. Grandioso treatment of a majestic theme alternated with moments of tenderness.

The flip side opens with *What Kind of Fool Am I?* Sizzling cymbals and that lurking, ominous Diaphone introduce it, then a slow, sensuous tempo takes over first on reeds, then on Tibias—a rhythm frequently interrupted by *tempo rubato* expressions which pack the question asked with emotion.

*My Silent Love* is a mixture of expertly blended Wright and Crawford stylings, a beautifully orchestrated rendition of this excerpt from Dana Suesse's memorable *Jazz Nocturne* of 1930 vintage.

*Yours Is My Heart Alone*, a perennial in Europe, gets an engaging treatment with opening melody on big Tibia-Vox with some wind chimes and Glockenspiel chirps adding oriental color (it's from a European operetta with oriental settings). Note the effective use of "stings."

*At Long Last Love* is equipped with a dramatic intro (note the console-operated piano cadenza), a sometime beguine tempo, and loads of the effects which make a Wright arrangement such a joy to the ear.

*When Your Lover Has Gone*, so much like the recent *If He Walked Into My Life*, opens with a sultry, low-pitched Tibia-Vox combination intoning the sexy lament. Later, the melody appears on a majestic mid-range reed combination while treble harmony weaves around it at a slow-paced, deliberate tempo. Devastating!

This record was made on an independent label to give the artist the freedom he needed to present his selection in the styles he feels are most appealing—which involves a risk large companies are unwilling to take. But the results are pure George Wright without even the hint of dictation by an A. and R. man—which is all to the good for theatre organ aficionados. A wonderful sampling of the real George.

\* \* \*

**THE MIGHTIEST WURLITZER**, Eddie Weaver playing the 3-17 organ in the Richmond Mosque, CR-0019, released by Concert Recording's "Organ of the Month Club," Box 531, Lynwood, Calif. Available by mail only at \$4.50 postpaid, stereo only. Available also in 7½ ips 4-track tape at \$7.50.

Concert Recording is especially enthusiastic over this release, not only for the long-established artistry of Eddie Weaver but also for the acoustical conditions

under which it has been recorded. The Mosque Auditorium, at the time the recording was made, was stripped of drapes, curtains and seats, providing a "liveness" which flatters the organ, as this release proves. It should be pointed out that a naturally live acoustical environment is far different from "echo chamber" reverb added after the recording has been made, because the organist can hear the ultimate sound as he plays, and can orchestrate his music to take advantage of the "slow die-out." Needless to say, Eddie Weaver does just that.

Of course, the "big organ" sound is best adapted to "bravura" music (not the intimate style heard on the previous disc reviewed), and this limits registration to mainly full combinations at the expense of solo stops. Eddie knows all this and puts his best effects forward—truly "mighty Wurlitzer" sounds. There are also a few minor but audible clinkers.

A 2:20-minute excerpt from Ponchielli's *Dance Of The Hours* offers the "horse race" portion (it was used by many organists for the chariot race scenes in the original *Ben Hur*). A perfect opener.

Eddie waxes romantic for *Secret Love*, providing some interesting chromatic figures against the melody.

*Georgy Girl* is essentially hurdy-gurdy music, and Eddie wins his battle to keep his rendition from falling too far into that class.

*Stumbling* is ideally suited to the live acoustics setup. Eddie never lets sounds run together, uses bells and xylophone cleanly and effectively to accentuate the mood of this oldie.

*It's All Right With Me* also uses the acoustic setting well, especially the chopped-off chords which allow the sound to trail off naturally.

A lush arrangement of *Somewhere My Love* (4:30 minutes of it), and a lively *Georgia Brown*, complete the side.

Side two opens with a dramatic and satisfying 5:26-minute version of Liszt's *Hungarian Rhapsody*, complete with all the bustling fireworks which have made it an all-time organ favorite.

Next, a Scottish medley with lots of bagpipe-skirling which encompasses a tune called *Bonnie Jean* (it sounds suspiciously like *Heather on the Hill*) and *Comin' Through the Rye*. At the end, the "bagpipes" deflate audibly.

*Something Stupid* brings back an effect much used during the silent era—a between-phrase "filler" consisting of a Tibia'd "ooh-Hoo." (Remember, the majority of organs didn't have Posthorns for emphasis effects, but most had Tibias in the old days). Otherwise, the treatment of *Stupid* is generally low-keyed and sweet.

## FOR THE RECORDS (cont.)

*Thoroughly Modern Millie* is as flamboyant in its treatment as the previous tune was underplayed. This tune makes good use of the big reverb with its rhythm, and "breaks" which let the echo manifest itself. The '20s summed up in a tune.

*Impossible Dream* is a type of composition requiring a type of interpretation in which Eddie Weaver excels. It's a full-blown "inspirational" setting without sounding "churchie." Eddie builds in volume, registration and intensity to a mighty climax, the most "colossal" treatment yet.

The closer again exploits the echo. *Sweet Georgia Brown* commences as a rhythmic fugue, dances through a straight chorus, then one with variations (including left hand melody), a sprightly and happy closer to a fine Eddie Weaver concert.

Recording is first rate and the jacket provides a good photo of Eddie standing by the console and informative notes about the artist and instrument.

\* \* \* \* \*

**JOY TO THE WORLD, Ena Baga playing the 3-9 Compton and Hammond electric. Concert Recording CR-E021. Ordering information same as for the previous recording.**

While it's a little late for yuletide music, we can't refrain from listing one of the happiest records of Christmas music ever. While Miss Baga repeats the glaring fault of her first Concert Recording by mixing pipes with tone generator music, the content is so well-selected and the playing so upbeat, we can find cause to suggest buying now and laying in a supply for next Christmas. One of the attractions is in the variety of selections. While side two offers some of the "old chestnuts," side one is a refreshing relief from oft-repeated carols. The tunes which make this such an attractive package are mostly unfamiliar (except for snatches of melody here and there) all played in "pop" tempo: *Snow Bells, Snow Coach, Dance of the Icicles, Savoy Christmas Medley, Snow Flakes, Rockin' Rollin' Ridin'*, as well as the better known *Winter Wonderland, Sleigh Ride* and *Skaters Waltz*. On side two are the expected carols, some played "straight organ" style, some in theatrical mode. Whether playing straight or "TO" the 3-9 Compton in Abbey Hall, Abington, England, sounds first rate, a definite plus for England's Theatre Organ Preservation Society which installed it and owns it. The Hammond sounds like a Hammond, although Eric Howell's percussions add sparkle to the plug-in pops on side one. Ena Baga is tops no

matter what she's playing.

\* \* \* \* \*

**PIPES'N POTPOURI, Tom Thompson playing the 4-16 Robert Morton in the Carl Greer Inn, 2600 Auburn Blvd., Sacramento, Calif. Ruby label No. RU-S-104, Stereo only. Available by mail from Carl Greer Inn. \$4.25 postpaid.**

In the last issue, we reviewed a recording played on this instrument by the man who is responsible for this remarkable restaurant installation, Clyde Derby. Now another Greer staffer, Tommy Thompson, has cut a disc. His playing is of the same high calibre as Derby's and includes a varied selection chosen partly from the requests received from patrons, such tunes as *St. Louis Blues, Indian Love Call, a rousing Kitten on the Keys* (lots of Xylophone), *Serenade* (by Romberg), and a sensual *Mood Indigo*, on side one.

Side two offers two concert favorites, *Granada* and *Jalousie*. The other tunes are a sexy *If I Had You, Fascination* and a trap-happy *Alley Cat*. Performances are consistently top drawer and our only reservation is in the pickup of the organ, which is apparently a difficult one to "mike." Still, the artistry of the organist comes through and he's well worth adding to the collection.

*Received too late for a full review*

**NOREEN HENNESSY PLAYS THE PRINCE EDWARD THEATRE WURLITZER, TOSA (stereo) DRX-5553, available for \$5.00 from Concert Recording, Box 531, Lynwood, Calif. 90262.**

# DISC SQUEALS

## —THE RECORD SCENE—

About a year ago, Concert Recording embarked on a project aimed mainly at organ enthusiasts, an opportunity to hear home installations and the considerable artistry of many semi and non-pros playing them. The widely circulated plan was dubbed "Organs Around the World" and resulted in an avalanche of mail acclaiming the plan and promising tapes. A year later, Bill Johnson had received usable tapes totaling 16 minutes—less than half the playing time needed (LP sides average 22 minutes). So, all home pipe organ owners who would enjoy the prestige of having their wheezer included on a commercial recording played either by the owner or a talented acquaintance, are encouraged to dust off that old Wollensack recorder, fire up the organ, play up a storm and send the tape to Bill so he can finish the job.

Speaking of Concert Recording, remember that outstanding release of last year called "Buckingham Special?" It was played by British organist Vic Hammett on the Theatre Organ Preservation Society's 3-10 Wurlitzer in Buckingham

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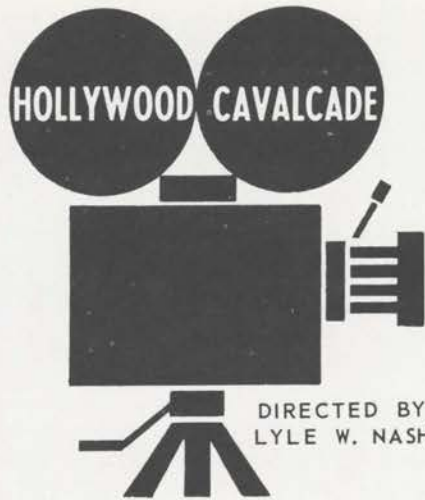
Town Hall. Stateside aficionados will soon have an opportunity to hear Vic Hammett in person; he's planning a T.O. tour of the USA tentatively set for May. Some dates are still open and ATOE chapters or local clubs interested in putting on a concert starring Mr. Hammett can depend on the full cooperation of Concert Recording, states Mr. Johnson. Write for information to Concert Recording, Box 531, Lynnwood, Calif.

In Miami, Florida, George Gearhart was jubilant. His strategy of suggesting "saturation postal attack" as a means of getting a long-delayed recording released had apparently worked. Command Records had released a recording made by Ashley Miller years ago on the New York Paramount 4-36 Wurlitzer just about a year after George had suggested in these columns that all persons interested should write to Command and make it known that they wanted the platter released. We even threw in the address and the name of Command's president. During the year we received comments from many persons who had written. Their inquiries were courteously answered and it was stated that Command was seriously considering the release of the record. Just before Christmas, the record came out. An orchid to George Gearhart!

*Diplomat Records (88c to \$1.49 in supermarkets) first teamed Hammond organist Jay Dodds with the late Poet of the Organ by interspersing those tired Hammond cuts Crawford made for the Parade label in the late '40's with cuts of more recent tunes played by Dodds on a "tone wheeler." But now, Diplomat has taken a bold step. Fresh out of Crawford material, Diplomat is billing Jay Dodds as "The new poet of the organ." Is anyone willing to spend 88 cents to find out?*

In Atlanta, Bob Van Camp continues to play intermissions on Fridays, Saturdays and Sundays at the Fox Theatre, sharing the spotlight with the 4-43 Moller console, as he's done for the past four years. And by now, record collectors around the TO circuit far from Atlanta should have a good idea of how the pair make out. The Concert Record release was about ready to go as we went to press.

Let's have a RECORD crowd!  
**1968 NATIONAL CONVENTION**  
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**WHO'S WHERE** — Mary Carr, most famous screen mother of all, will mark her 94th birthday March 14, in Santa Barbara, Calif. . . . Silent screen director Edward Sutherland is back in Hollywood after years in Europe. . . . Mary Astor has forsaken the solitude of her Malibu, Calif., haunts for a Leisure World home near Laguna Beach. . . . Director Clarence Brown is busy with projects for the L. B. Mayer Foundation. . . . Douglas Fairbanks, Jr., who made his first film in 1923 at the age of 16, visited Hollywood last month and got a royal reception. Fairbanks, a heartthrob to TV feminine fans of today, visited Mary Pickford at her Pickfair estate.

**CLARA BOW'S** life story has been sold to movie producers. The flaming redhead's hectic decade (1923-1933) in films could make a sizzling screen saga.

**ANSWERS** to questions — Yes, Jackie Coogan has a son nearly 26 years of age. . . . H. B. Warner's two "front names" were Henry Byron. . . "Dr. Jekyll and Mr. Hyde" has been filmed nine times since 1908. . . . There never was a star with the name "Cecil Stanhope." British cinema interests tagged Francis X. Bushman with this extra name in 1911 for some obscure reason. . . . A Hollywood theatre has shown a Charlie Chaplin film every week for the last 25 years.

**"SAVE IT."** That's the word from collectors of memorabilia about films — especially of the 1911-1931 era. Fan magazines, still photos, old films, posters, exhibitors' magazines and slides all have a rising value in the collector market place.

**CHOICE READING:** "Valentino," by Irving Shulman (Trident Press). It is well written, thoroughly researched and surprisingly honest.

**NEED MUSIC** — Although film collectors are buying 50,000 reels of vintage film (mostly silent) yearly, there is no known definitive pipe organ mood music to blend with these celluloid creations. An LP recording of musical moods for silent films played on a giant pipe organ has yet to cross my path. Isn't it time some great artist filled this need with special love themes, comedy chase music and the right sounds for vamps and villains? There is ample pipe organ music which can be adapted to these films but it is often of such a nature that the solo treatment detracts from the screen action. Nearest effort to date was Gaylord Carter's "Golden Age" silent movie theme songs, recorded on the Dick Simonton 4-36 Grande Wurlitzer, still available at special record sales.

**OPINION** — The boy who swore he would love Rin-Tin-Tin forever may be a grandfather today. TV hero Lassie will never amount to much in his eyes.

**ONLY** one star of the silent era had absolutely no trouble with his voice when the talkies came: Rin-Tin-Tin.

**ENDLESS?** — American book publishers see no end to the long list of books about films, Hollywood, screen personalities and the history of motion pictures.

Thirteen silent films are included in Bosley Crowther's excellent new book: "The Great Films — Fifty Golden Years of Motion Pictures." They are: "Birth of a Nation," "Intolerance," "Dr. Caligari," "Nanook of the North," "Covered Wagon," "Gosta Berling," "Thief of Bagdad," "The Freshman," "The Gold Rush," "Potemkin," "The General," and "The Crowd." An outstanding volume.

**ONLY** one star of the silent era (among the men) became a greater box office draw when sound films took over. He was Gary Cooper.

**SHORT TAKES** — Gilbert Roland has completed 43 years of film making. First big break came in 1925 with Clara Bow in "Plastic Age". . . Censored scenes of films of 20 and 40 years ago today seem tame and in some instances almost comical. . . . A onetime great film personality lives on the edge of poverty in Hollywood, yet her relatives have endless wealth. . . . "Time" magazine was only lukewarm to Cecil B. DeMille's 1927 epic, "King of Kings." The longest-playing religious feature in cinematic history continues to awe audiences. Prints of this picture can be purchased.



## SHORT SHOTS FROM EVERYWHERE

Readers are encouraged to submit interesting sidelights on the organ hobby (exclusive of chapter news items), material (photos, too) they believe will be of general interest about local organ activities and installations and the people who work at the hobby. We know "there's VOX POPS in them there chapters" and it only requires a 5c postcard to get it to The BOMBARDE, Box 5013 Bendix Station, North Hollywood, Calif. 91605.

**NOW IT CAN BE TOLD:** George Wright was injured painfully in a multi-car freeway smash near Los Angeles in September of last year. Jagged splinters of glass sliced into his forehead and punctured his cheek near his chin. The million-dollar digits escaped harm. A skilled plastic surgeon made repairs so expertly that there is hardly a trace of scars. In fact, the doc, while treating the new injuries, managed to erase an old chin scar that George had carried for years. . . .

Two current movies have moments of interest to organ and theatre buffs. When the camera follows Frank Sinatra into the sumptuous living room of a rich family in "Tony Rome," we pass, all too quickly, a distinct indication of opulence—a three-manual horseshoe console of unfamiliar design. And, perhaps as a sign of the times, in "Rosie," Rosalind Russell, playing a very rich but somewhat giddy grandma, is committed to a mental institution by her children because she plans to buy a dark theatre which holds happy memories for her, to save it from the steel ball. Her retort, "Who the hell needs more parking lots?" got an affirmative rise from the audience.

Imagine Lyn Larsen, just returned from a triumphant concert tour, listening with rapt attention to Stu Green playing a set of his own tunes on a Conn plug-in. It happened at a San Fernando Valley, Calif., restaurant, both men having just happened by. A few days later Lyn took off for Australia. Stretching things only slightly, it might be stated that this constitutes the longest escape route yet taken by a Stu Green music victim.

1967 Convention echoes continue to resound. Eric Zeliff recalls one told by Detroitter Harold Prim who heard it happen in a bar. A group of conventioners was expounding on the glories of the theatre organ in a booth, tossing around references to Chrysoglotts, Hecklephones, Viol Celestes, Tuba Mirabili, Bombardes, Ophicleides, Quintadenas, Fagottos, Kinuras, Glockenspiels, Bourdons, Sforzandos, Dulcianas, leathered lips—and mutations. The bartender overheard it all as he polished his glasses. Finally he could hold back his curiosity no longer. He came over to the booth, threw down his towel and asked, "Awri—what planet ya from? I never heard such funny language—'Tiberas—Posterns—Quince—Fierce!' Do dey talk like dat on Jupiter Pluvius maybe? Well, listen here—I ain't so dumb—ya gave yerselves away when ya started on 'mutations'—wid 'leather lips!'" It took a little explaining to reassure him that only Earthlings were present.

*GOOF Correction Dept.* In the August issue we published a report from El Paso that the Oakland Paramount 4-20 Wurlitzer had been purchased by a Texan for installation in his home. Yet, on checking with its owner of several years, Urban Braitto, the organ remains in storage in the Oakland area (very near the Oakland city dump!) and no sale had been made. How the story got started will probably never be known because we can't check with the contributor—John R. Thomas (see *Closing Chord*).

But that quest uncovered another item. Remember "Club 615" in the Bay area, featuring Dave Quinlan at the six-rank Wurlitzer? It was an attraction in Benecia for years—until the building outlived its usefulness. Then the organ went into storage. But it's going into another Bay area night spot, Rudy's Supper Club, Spring Road, Vallejo. The organist? Dave Quinlan, of course. Installation is being made by Kurt Wood. It should be ready by March 1, perhaps sooner.

Look for a resurgence of interest in the organized theatre organ hobby in El Paso, which fell off sharply with the death of Jim Connor last year. Jim was the man who spearheaded the formation of the Theatre Organ Club of El Paso and John R. Thomas, playing intermissions at the Plaza, was the focal point in recent years. Now, with John R. gone, there are stirrings which portend a reassessment of the situation and action which just might see the formation of an ATOE chapter in El Paso. Don Shearer, one of the El Paso TOC's first intermission organists, and Dr. Russell Van Norman are pondering the matter.

*If and when such a move takes place, the group will find Plaza manager Bill Rast 'way ahead of them. Bill has hired Rex Kearns to play intermissions on weekends and has extended the organ interludes to nine on a weekend—and each has been extended from five to fifteen minutes, advises Dave Scruggs, a former TOC'er now living in LA. Kelton Joyner is keeping the 3-15 Wurlie in shape (and he has repaired the long, dark cloud projector).*

In Muncie, Indiana, music merchandiser Sylvan Ketterman has developed an engaging "come on" to clinch deals (he sells Baldwin plug-ins). He keeps a copy of Ben Hall's "The Best Remaining Seats" in the store to show to theatre-organ oriented prospects. Invariably they become enchanted with the authoritative tribute to the great movie palaces (and their organs), and Ketterman offers to "throw in" a copy as an incentive. So far, the gimmick has clinched a number of sales and in New York, Ben Hall enjoys the royalties no end.

It happened in the spanking-new chapel at Buell College, Denver, during the Winter concert on Feb. 4. Those listening in the chapel, as well as listeners to KOA radio, noted something strangely familiar in one of the tunes which organist Charles Eve was playing on the new organ. It was listed simply as "Alles Was Du Bist—Kern," but despite the "cantus firmus" treatment, and the polyphonic weaving of the melody against itself, there was something disturbing. Could Eve be tweaking his audience? Indeed he could, and was. The "mystery" fugue was none other than Jerome Kern's "All the Things You Are" as arranged (it was first an improvisation) by Billy Nalle and played during his 1966 AGO convention "pop" concert on the 4-43 Atlanta Fox Moller (also on his Mirrosonic label recording, "Billy!").

Nalle couldn't be reached immediately for comment. He was in Detroit recovering from the effects of the concert he played the night before for the Detroit Theatre Club on their 4-34 Wurlitzer in the Senate Theatre.

Speaking of Nalle, he recently attended a somewhat far-out event in the great St. John's the Divine Cathedral in New York. At the invitation of the Bishop of New York, Duke Ellington had written some jazz compositions with religious themes and texts for church presentation. Billy found himself in a crowd of over 8,000 who came to hear the Duke's "churchly rhythms." He wondered whether the organ would be used. Soon his colleague, resident organist Alec Wyton, appeared at the console and played an original he had conjured for the occasion and which included fanfares on the "Judgment Day-loud" State Trumpets in the rear of the church. Then the Duke went to work, conducting three choirs and a dance troop. Later Billy, a little breathless, exclaimed, "What a wildly wonderful concert! I caught a few new Ellington 'wrinkles'—some real delicious ones—and when I play at Detroit you can bet I'll give 'Satan Doll' some brand-new 'satin'—Ellington style." Wonder if he did.

*From Minneapolis, Gary and Elaine Franklin report that they have acquired a Vottler Tibia and a Kimball Cor Anglais (on 10" wind) for their now 12-rank Wurlitzer "beast in the basement," which is going in, but slowly. Meanwhile their playing is being done on an upstairs Rodgers plug-in to which Gary is adding a third set of generators and a "piano." Both are sold on the Rodgers, which is all to the good, because that's the brand they are selling at their music store—although you can buy a Verschuren miniature pipe organ from them, "under the counter."*

From Dallas, Charlie Evans reports a topnotch human interest story, the kind which speaks well for the TO hobby. Recall that the activities of brilliant organ technician Rodney Yarbrough were severely curtailed (but not stopped) a few years ago when an auto smash left him paralyzed. Rod's been bedridden ever since and the time goes slowly. Just before Christmas, Rodney learned that a group of his friends had chipped in and bought him a 2-manual, 4-rank Morton organ (Tibia, Vox, String and Diapason plus Xylophone and Chimes) equipped with a roll player which when installed

can be activated from his bed. The donors weren't identified, but we are willing to wager that Charlie Evans was in the thick of the plot. He's been Rod's mentor and "good angel" since the crippling accident. Another chapter in our oft-repeated claim, "one meets the finest people in the theatre organ hobby."

*Is the lingo of organ fans so technical that it scares away interested novices? We sent fledgling BOMBARDE reporter Betty Jones to an event near her native New York to review a jam session, after which she wrote, "The lingo might as well have been in Transylvanian. To me, only the ears and viscera are involved in listening to an organ. All that discussion of the mechanics seemed akin to analyzing the salivary and olfactory reactions to a gourmet's delight, and reducing them to a gourmet's delight, and reducing them spot!" Either the conversation was technical to the point of confusing a newcomer—or Betty was just plain hungry.*

Organist Al Bollington sent in a portion of a letter purported to be written by an English organ enthusiast in 1704 which indicates things haven't changed much: "That new fellow in Germany (Sebastian something) is having trouble with his Hauptwerk and Untersatz, while here at home George Handel has grievous problems with his Stopped Zink and a Spitzflute which soaked his Furniture—not to mention leaky wind chests. Let's hope our organs hold up better in 1705." It would seem that Al is tugging our Gamba.

A couple of issues back we listed a few hints on how to get plans for organ buildings (or additions) past the various city or county licensers put there to discourage such efforts. These were submitted by organist John Ledwon, who is engaged in such a project in Agoura, a county area just outside Los Angeles. Evidently John's "feints and flourishes" got the desired results because his building is well on the way to completion. In mid-January, John assembled a crew consisting of Dick Schroder (2-8 Morton), Harvey Heck (4-27 Wurlitzer), Neal Kissel (whose inlaws have a 2-8 Page) and Ray Ledwon (a 100-rank mortgage) to move the Ledwon treasure from the present LA Canoga Park menage to the new address. This included John's 3-12 Wurlitzer plus enough goodies to total 26 ranks. The works will go into three chambers in a 50-foot long building with a 20-foot ceiling height. (See the October 1966 TO-BB, page 18, for further details on the Ledwon project.)

*Luella Wickham, who played at most of all the main drag theatres in Syracuse, N.Y., in the silent era, presented a varied fall concert for organ enthusiasts at the Empire State Theatre and Musical Instrument Museum located on the Fair Grounds near Syracuse. The instrument, the 3-11 (style 235) Wurlitzer moved from leveled Keith's Theatre and re-installed in the Museum by members of the Syracuse Theatre Organ Society, was in fine shape for the presentation which ranged from Mozart to "Tico Tico." Luella included a "Showboat" selection, Kreisler's "Schon Rosmarin," a "Cavalleria Rusticana" potpourri, "Memories of*

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## VOX POPS, contd.

*World War I* (including "My Buddy" and "Over There"), "Ragging the Scale" and a Singalong. All agreed that Luella, now in her 70's, was still a top showman.

Hail to the American Guild of Organists' new publication, entitled "Music." It replaces a long-standing marriage of AGO with the crochety "Diapason," a publication with a head-in-sand policy (last daylight seen about 1910), which couldn't manage to reflect changes in AGO attitudes over the years. But "Music" is quite different. The November 1967 edition included an article entitled "The Renaissance of the Theatre Organ" by Billy Nalle (this guy seems to be everywhere!), which traces the TO hobby history and then attempts to look into the future. Makes interesting reading, and somewhat provocative. However, the AGO must still have a few cobwebs among its beards, if remarks in an article a few pages earlier count. In "The Evolution of the Organ," Kurt Stone writes of "... the musical horror machines of movie house and soap opera fame." Mr. Stone—go for baroque!

*From Rochester, N. Y., RTOS' Dan Schultz writes that a second Vox Humana will soon be added to the 4-21, the wind supply for the Tuba Mirabilis will be revised to allow for a wider range of adjustment in the trem beat, and the piano beefed up so it can be seen and heard easier. Dan says that the Wurlitzer now sounds even better since Lyn Larsen assisted in regulating the Tibias and some of the reeds before his fall concert for the Society. Veteran theatre organist Clark Fiers was set to play for RTOS during January.*

Dick Ellsasser continues with an ambitious series of concert tours around the country, some played on Con plug-ins, some on pipes (where available). On March 3rd he was set for a bash in Buckhannon, West Virginia, playing at Wesleyan College.

Those who awaited expectantly for an appearance of the 4-58 Radio City Music Hall Wurlitzer during that theatre's annual Christmas broadcast on Dec. 10 last, were disappointed. Although it had been a part of previous RCMH Christmas shows, it was not included in the 1967 show. For shame!

Those "down under" lads sure know how to do things with a vengeance. To raise money for the Boy Scouts they devised a 1920 style "Hollywood Premiere" of the film "Son of the Sheik" with Valentino. A horseshoe plug-in Wurlitzer was installed in the Avalon Theatre (Avalon Beach) for Charles Tuckwell to cue the film, a stage presentation (complete with pit band) was secured, and also a sky-searching, undulating light. A quartet rehearsed the film's theme, "That Night in Araby." On show night, sleek cars unloaded "stars" who were interviewed on the PA system while flashbulbs popped. But the Aussies didn't stop there. To get full "authenticity" they inserted a carload of "Chicago gangsters," complete with big cigars, pulled-down Homburgs, white flowers in lapels and protruding bulges in their clothes to show where the "artillery" was secured. The "mugs" pulled up in front of the theatre, made a vulgar display of getting out and "mingled" with the "stars" in front of the theatre. One tossed and caught a coin endlessly, a la George Raft. They leered at the beauties and finally went boisterously into the theatre. Just shows what comes of sending all the old Jimmie Cagney movies to Australian television.

*Organist Mildred Alexander, slowly recovering from the shock she suffered on receiving a very special Christmas present from a "fan," is already anticipating the ATOE convention. She recently visited Johnny Seng and his concert pipe organ for a workout on pipes. The special present? A can of "Schmer-it Palm Grease—to ease those glissando-calloused*



THE FAMOUS ALEXANDER pedalwork. (Could "barking dogs" be far behind?)

—Probably a STUfoto

*hands," sent to her in memory of her demo concert for Hammond at the 1967 Home Organ Festival. Millie shows it with no little pride to her worshipful audiences all over the USA, in all, concerts in 43 towns between February 1 and May 15! Plus a modicum of her famous Teachers' Workshops.*

From Fairburn, Georgia, Clay Holbrook reports on his pipe installation: "I have all the pipework, the chambers have been completed, a few of the chests have been placed, a couple of 16' bass offsets have been placed and some of the tuned percussion actions have been reworked. The big Kilgen console has been refurbished and looks great—even if it is mine. It would look great even if weren't mine."

Ever wonder how two organ clubs manage to get along well, although they operate within the same territory? The Motor City Chapter and Detroit Theatre Organ Club get along fine. How? Because the roster of one club reads pretty much like the roster of the other. Then why two clubs? Because the DTOC concentrates on its 4-34 treasure in the Senate theatre while the Motor City group gives attention to all available instruments—such as the Fox 4-36 Wurler. Al Mason has six shows already lined up for 1968. Wife Betty informs us that the 2-5 Wurler which the Chapter members have been restoring in the 650-seat Punch and Judy theatre is about ready to go, and next they'll start work on the 3-10 Barton in the Royal Oak theatre. Betty's complaint is typical, "Not enough hours in the day!"

Dolton McAlpin is playing Fridays, Saturdays and Sundays at the Baton Rouge Paramount Theatre (2-6 Morton organ) for intermissions and is looking forward to cutting his first album on the instrument. He's a senior, majoring in political science at Louisiana State, and feels the theatre organ at the Paramount is more popular with the college crowd than with older folks. We'll have a story on McAlpin in a coming issue.

*The Chicago Tribune took note of Gaylord Carter's concert at the Chicago Patio Theatre with an article by William Leonard in the October 1 issue which reflected solid enthusiasm for both Gaylord and the 3-17 Barton (restored by CATOE members as reported in a previous issue of this mag). The writer noted that the Chicago Area Chapter has only 160 members but that the Patio's 1600 seats were filled at \$1.50 each. The program consisted of Carter's "trip through the organ," an old newsreel, a sing-along and a silent feature, "Ella Cinders," with Colleen Moore. Leonard wrote, "It was a great show, with reverberating that agitated one's eardrums as they haven't been stimulated in years." All of which speaks very well for CATOE, as well as Gaylord.*

San Francisco's Wurlitzer-equipped Avenue theatre closed down in October 1967 and for awhile things looked bad. Business had fallen off but the overhead went on, regardless. Things seemed to hit bottom when removal of the Wurlitzer was started. Then, after the Ed Stout-Vern Gregory partnership had been dissolved, some backing appeared on the horizon and the organ was put back in shape. As soon as a workable format has been evolved, the house will be opened under the direction of Vern Gregory who has a considerable investment in it. Gregory hopes to open early in the year. So far, he has no organist in mind to follow the patterns of excellence set by Tom Hazleton and Lyn Larsen in the past.

Niagara Frontier Chapter's always interesting SILENT NEWREEL is once again putting on some flesh after being slowed down temporarily by a somewhat sudden personnel change. Now being edited by member Beverly Ann Reilly, it has taken on a homey, informal tone — warm and friendly. And it tells of thrilling things in store for the Frontiersmen — wonderful Syracuse organist Luella Wickham on February 25th and the inimitable Don Baker on March 27th, both to play on the 3-11 Wurlitzer at the Riviera Theatre in North Tonawanda. Reviewed were fine concerts by Carlo Annibale (Dec. 17th last) and by veteran consoleman Art Melgier (Jan. 28th), both played at the Riviera. The edition reflects the fine concerts and stimulating meetings enjoyed by the Frontiersmen effectively. Good job, Editor!

*Our man in the East, Lloyd Klos, caught a Western item for VOX POPS. He reports that longtime ATOEer Gene Gaynor of San Francisco has returned to the USA after a long sojourn in the Marshall Islands. While in Manila, Gene discovered a playable 4-19 theatre organ, Standaard (made in Holland) in the Savoy Theatre, said to be the only one of that brand installed in the Far East. As might be expected, it is in need of attention, but Gene said he had fun coaxing sounds from it.*

The Detroit Theatre Organ Club maintains the high standards it started with. Diane Schall's reviews in the DTOC News of the December concerts by John Muri and Don Baker reflect the degree of excellence vividly, and the lineup of things to come was encouraging — Allen Mills, Mark Koldys, Billy Nalle and Dick Liebert.

*George Wright has informed the BOMBARDE that he will present a concert on Monday, March 4th, 8:30 pm, at the console of the 2-10 Wurlitzer in the Rialto Theatre, South Pasadena, and he hopes readers who will be in Southern California at the time will "come over." Tickets are \$3.00 (\$3.50 for the "bald head row"), and may be purchased by mail after February 18th from the Rialto Theatre, 1023 Fair Oaks, South Pasadena, or at the box office. Tickets will also be available at the all-day Academy Theatre, 1003 East Colorado Blvd., Pasadena, and other Fox West Coast theatres. Rialto manager Boxwell states that "This will be the best George Wright concert ever!"*

The DTOCers pulled a heart-warming stunt for organist Don Miller over the holidays, according to the DTOC News (now produced by Ben Levy and C. A. Case). They assembled a tape loaded with vocal greetings and tunes played by clubbers on anything from a Gulbransen plug-in to the mighty Fox 4-36, plus a slew of home installations. The Miller reaction: "It's a knockout — and I love it!"

And "Flickerfingers," too long absent from the Southwest scene, will play Lytton Center of the Visual Arts twice in February — on the 19th and 26th. The silent film will be William S. Hart's last movie, "Tumbleweeds," an excellent print dug up by Jim Day. Because the Center, which is located at 8150 Sunset Blvd., in Hollywood, has no pipe organ, a souped-up Rodgers will be installed for the occasion for Gaylord Carter to play. The program will include what is claimed to be the first "Bouncing Ball" silent song cartoon in the "Out of the Inkwell" series, released originally in 1924, which raises a question. In "The Life and Times of Gaylord Carter," which appeared in our October, 1968 issue, Mr. Carter stated (on page 38, column 3): "The bouncing ball was actually a movie technique, and came with pre-recorded organs. The bouncing ball didn't come along until sound..." Gaylord — elucidate!

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## LA SPOTLIGHTS WRIGHT

(Continued from Page 8)

come, because then I don't have to learn so many new ones!") All of the first-rate artistry one expects from this master was there, even on an unfamiliar organ.

One could hear a pin drop during the soft passages of George's classical selection, Bach's "In Dulce Jubilo" in the Marcel Dupré setting, followed by a Wright improvisation on the theme. While the semi-concert instrument can't be claimed ideal for the Wright style of playing, George was able to get a reasonably close approximation of the required combinations for his medley of "Mame" and the new swooner, "If He Walked Into My Life."

At the conclusion of the medley George spotted a friend down front and exclaimed (as he has at past concerts), "If it isn't that dirty old Stu Green!"



GEORGE INDULGES in a little "audience participation" with a "dirty, old" friend.

He grabbed the rotund one by the scruff of the neck and suspended him before the PA microphone while demanding that the victim speak. The poor unfortunate uttered some incomprehensible mumblings while the crowd chuckled. Then George released him and he scuttled back under the grand piano.

Last was a group of Christmas carols which included a sexy "God Rest Ye Merry Gentlemen" and a corned-up "Jingle Bells," during which George displayed his sharp musical humor with calliope effects and a splatter of sleighbells. That the dignified concert Morton was equipped with such a theatrical trapping came as a surprise to many. George received a thunderous hand which even reversed his usual practice of "no encores." He returned to the console and

(Continued on Next Page)

(Continued from Page 31)

wondered aloud what he should play. The voice from beneath the Steinway croaked, "I Love To Hear You Singing!" "On *this* kind of organ?" gasped George, then repeated his comment as to the ancientness, sex and cleanliness of the piano denizen. There was a large chunk of silence while George pondered, then he asked, "Well — why not?"

He sailed into the venerable Crawford nostalgia with the same verve heard on his recording but the registration was quite different — of necessity. The concert Morton just hasn't got the unification or voices to counterfeit George's own 30-ranker, for all its extensive array of pipework. It was interesting to hear George's spur-of-the-moment substitutions. They were excellent in all cases, as might be expected. The enthusiastic crowd was reluctant to let George quit until he came out of the wings for a final bow, fell to his knees and performed a nose-to-the-carpet salaam with



GEORGE REPLIED to the applause with a "grand salaam" in the best Meccan show-biz tradition.

all the humility of a camel driver viewing Mecca for the first time. This move "left 'em laffing" in the best show biz tradition.

It was a fine windup for able retiring Chairman Carson and, by the same token, a bright starter for new Chairman Simonton, who admitted, "Bob Carson is a hard guy to follow."



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# ORGAN ITEMS

## GREER PRESENTING STAR-STUDED SUNDAY-MONDAYS

SACRAMENTO, Calif. Jan. 6—Mr. Carl Greer announced today that several organ greats will be heard on the huge Robert Morton pipe organ during February and March. Regular Sunday and Monday organist at the Carl Greer Inn, Tommy Thompson, will be on tour for the Hammond Organ Company at the time. The organ, a 4-manual, 16-ranker, formerly in the Seattle Music Hall Theatre, is played for Diners and Bar-sitters nightly. Clyde Derby presides at the console Tuesday through Saturday.

Because of the possibility of subsequent date trading, Greer advises writing or phoning in advance to make sure the desired artist will be on deck as listed here.

February 4th and 5th: BOB RALSTON of the Lawrence Welk Show.

February 11th and 12th: KORLA PANDIT of the Mysterious East.

February 18th and 19th: EDDIE DUNSTED-TER of radio and record fame.

February 25th and 26th: ANN LEAF, the "Mighty Mite."

March 3rd and 4th: LARRY VANNUCCI, San Francisco's Finest.

Greer is thoroughly sold on the organ's ability to pull in customers. He says, "The organ is doing a lot for the restaurant."

## 'DOWAGER EMPRESS' BOUND FOR WICHITA

The most famous of all theater organs, the New York Paramount Theatre 4-36 Wurlitzer, has found a home at long last. As the BOMBARDE went to press, it was confirmed that a group of Wichita enthusiasts had arranged for purchase of the instrument for an undisclosed sum, and would start moving it from "Tubes Incorporated" early in February. It is scheduled for installation in the Civic Auditorium at Wichita, Kansas.

## BUDDY COLE'S INSTRUMENT AGAIN FOR SALE

The famed Buddy Cole 3-26 "Wurl-Morton" is once more for sale. The instrument on which the late organist played two now legendary LP's was sold for \$15,000 and moved to the East Coast just over a year ago. The purchaser planned to build a studio similar to the one the Coles constructed in their North Hollywood back yard. However, circumstances changed for the purchaser and he now wants to dispose of the instrument—but as an entity. Organ "brokers" or others who might sell the instrument for parts need not enquire. That was made clear by Buddy's widow, Clare Cole, who is back in the picture to help resell the instrument. It's the entire 3-17 Wurlitzer which Buddy removed from the LA United Artists Theatre in the late '50's, plus nine ranks from a Robert Morton studio organ which had been installed in a previous Cole residence. It is crated and ready to move. Organ technician Henry Pope supervised the removal and packing at North Hollywood, and it arrived at its destination in perfect shape, according to the present owner.

For more information on the instrument, see the December 1966 issue of this publication, "The Lonesome Organ." Freight costs, coast-to-coast, were about \$2,500, according to Clare Cole, who may be contacted through this magazine (Box 5013, Bendix Station, North Hollywood, Calif. 91605) by those wanting to enter bids.

(Further details will be found in CLASSIFIED ADS in this issue.)

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## NUGGETS from the GOLDEN DAYS

Prospected by LLOYD E. KLOS

Jason and I have just returned from another search through the Jacobs Magazine district, with items from the summer of 1927.

When "A Kiss in a Taxi," starring Bebe Daniels and Chester Conklin, appeared at Boston's Metropolitan Theatre, the critics were loud in their praise of organist LLOYD DEL CASTILLO'S musicianship at the 4-manual Wurlitzer. "In a cut version of the Second Hungarian Rhapsody, Del Castillo demonstrated that he is possessed of an extremely agile pair of 'dogs' by tripping through a specially written cadenza for the pedals, with a motion picture of these same 'canines' in action, thrown onto the screen and synchronized with his playing to show folks that locomotor ataxia would be of no great help to a movie organist like himself."

IRENE JUNO claims she is Washington DC's worst organist. "I played at the Metropolitan and business fell off; so they had to install Vitaphone in order to draw the people back and thereby make enough to feed the kitty and pay the third assistant back-scratcher for Manager Fallis Broche. Then, I went to the Tivoli, and young Howard, the best-looking doorman in captivity, immediately took to running around nights. He said business was so dull that he fell asleep on the job and so couldn't sleep at night."

HAROLD PEASE has an original stunt at Washington's Colony Theatre. The organist plays the theme for the opening of the 'synchronized' feature, timing it exactly and using colored lights; two curtains, slowly opening, bring the fadeout of titles and the end of the theme with the opening of the last curtain. Pease uses a specially built three-manual organ.

The Chamber of Commerce of Scranton, Pa. is the proud owner of a fine auditorium in which a beautiful four-manual Kimball organ has been installed. A series of organ recitals has been held, featuring CHARLES COURBOIN, ELLEN FULTON, LEON VERRIES, ERNEST DAWSON LEACH and LLEWELLYN JONES. The programs were broadcast through WSAM, the Scranton Times station.

The importance of photoplay music as an item of musical merchandise is emphasized by the recent announcement of Irving Berlin, Inc., that they have initiated a department which will be exclusively devoted to this type of music publication. LEO A. KEMPINSKI is Editor and MAURICE BARON is Director of Publications, both men well known for the high quality of the photoplay music they have produced.

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EUGENE LUCAS, formerly of Milwaukee, a pupil of CARL MUELLER, is snugly and permanently settled on a dandy little Kilgen at the Mermac Theatre, West Bend, Wisconsin. He recently married and built a beautiful little bungalow in West Bend.

The Chicago Musical College has just opened its new 4-manual Moller Unit organ. CHARLES DEMOREST has had the console placed in a small auditorium which contains complete projection equipment, comprising two picture machines and a stereopticon for slides.

Organist AVELYN M. KERR of Milwaukee announces a special six-week summer course in theatre organ instruction. All lesson and practice periods on the 3-manual Marr & Colton under her personal direction, in the Wisconsin News Building of WSOE.

The Washington D.C. chapter of the American Guild of Organists is now sending membership application blanks to theatre organists. Previously, only concert and church organists were considered.

OTTO F. BECK is playing at Washington's Tivoli Theatre. He is the city's most popular organist, and when he did an hour's program recently from the Homer L. Kitt studio, three girls were kept busy at the switchboard taking care of 170 requests he received during that one hour.

ADVERTISEMENT: Organ position in New England or Middle Atlantic States, any part of summer vacation or permanent, wanted by southern union man.—Morton, Kimball, Skinner.

### GOLD DUST:

Here are a few names we shook out of our dust pan, who played organs in the summer of 1927: FRANCIS CRONIN at the Capitol, Allston, Mass.; ARTHUR THATCHER at the Tivoli's Wurlitzer, Frederick, Maryland; GRACE FISHER is manager and organist of the Cumberland Theatre in Maryland; In Washington, DC, RUTH FARMER is at the Takoma, MADELYN HALL subbing for MARTHA LEE at the Savoy; PEARL HAUER at the York, DICK LEIBERT and HARRY CAMPBELL alternating at the Palace, and DAN BRESKIN at the Apollo . . . Many Washington organists featuring Orthophonic phonograph and organ, usually song records, but some report using JESSE CRAWFORD records to good advantage . . . HAROLD RAMSAY was guest organist in one Washington theatre recently, attempting to coax an unwilling audience to sing, with disastrous results . . . WILLIAM J. COWDREY playing in Chillicothe, Ohio; PERRY DICKENS at the Grand, Port Washington, Wisconsin; EARL ROLAND LARSON at the Duluth Lyceum's Wurlitzer; AVELYN M. KERR at the Mirth in Milwaukee; EVAH L. MARTIN at the Irvin, Bloomington, Ill., GENE BYERS shuttling between Rainbow and Climax Theatres in Milwaukee; ARSENE F. SIEGEL in the windy city's Chicago; R. WILSON ROSS at the Victoria's Moller in Rochester, NY; OMAR SMITH and daughter BERNICE at the Venetian in Milwaukee; ARNOLD KRUEGER at 3-manual Barton in the Colonial in Milwaukee; C. SHARPE MINOR opens the Loews' Rochester 5-24 Marr & Colton in November, complete with movie short on the organ's building; STEVE BOISCLAIRE at the Albany, NY, Ritz Wurlitzer 2-13, also broadcasts over WGY, Schenectady; LOUELLA EDWARDS at the Rivoli, Syracuse, NY, having favorable audience reaction to song slide novelties. Her instrument is a 2-manual, 6-stop Marr & Colton.

That should do it until we return from our next safari. Happy Easter!

—Lloyd & "Jason"

**NOTICE: Claim-jumpers will be shot on sight! But many rich, untapped veins are waiting to be staked out in your own area. Dig 'em; pan 'em; send nuggets to BOMBARDE.**



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## CHICAGO AREA

Sunday, November 26, a large crowd of T.O. enthusiasts gathered at the auditorium of St. Mary of the Lake Seminary at Mundelein, to hear Lyn Larsen play the 4/23 Wurlitzer owned by John Seng. John greeted the audience and the concert began. The console, located on the stage, was hidden from view for a few moments as the sounds of strings being tuned filled the auditorium. Then "Sweeney," a rousing opening number, reassured the people that their Sunday jaunt up thar' was going to be well rewarded.



Lyn acknowledged the enthusiastic applause after the first number and proceeded with "Poinciana." "Flyin' Fingers," a little-known number from the Twenties, was played just as the title says. A relatively little-known stop on the organ, the 8' Doghouse, was used to great advantage. Actually it is a non-pipe percussive tone (much like a string bass) in the pedal section and sounds quite good used effectively as the young West Coast artist played it. Throughout

the program, Mr. Larsen indeed displayed skill not usually afforded a young organist. His arrangements were original and accurately executed.

The clean sound of John Seng's Wurlitzer in the auditorium, plus the fast response of the organ, was evident. The full sound was hushed to a quiet starting "Stranger in Paradise," celeste flutes in the accompaniment. Lyn's favorite numbers, from the Twenties, brought forth a Jesse Crawford treatment of "I Love To Hear You Singing," "My Buddy," and others. During the intermission the audience, including thirty-some CATOE members, gathered in the lobby to chat and to buy Lyn's recording which was played on the Kearn (now Carson) Wurlitzer.

During the second half the organist introduced George Wright's composition, "Sonnet." The concert, up until this time, featured mostly "pops" selections. Breaking the spell, Lynn endeared himself to the audience with a complete Elgar's "Pomp and Circumstance." Footwork on the pedal clavier was spectacular and again everybody expressed their enjoyment with well deserved applause. Encores included "Bugler's Holiday" and the "Minute Waltz." Lyn Larsen — master organist + a brilliant organ = a fabulous Sunday afternoon concert.

## Hal Pearl at Patio

Once again, on November 9, Chicagoans overflowed the 1,600 seats of the Patio Theatre for "A Nostalgic Silent Film Era Program." Featured were Hal Pearl, former Aragon Ballroom organist, and Stan Dale, WLS Radio personality, as master of ceremonies.

As the Patio's 3/17 Grande Barton pipe organ rose from the pit, the capacity audience greeted Hal Pearl at the spotlighted golden console as he returned to the Patio for the third time this year. After concert melodies and an overture, William S. Hart in "Knight of the Trail" thundered across the screen. After the film Hal guided the audience in a spirited sing-along. Using song slides from the Aragon days, the audience "at once" responded to Mr. Pearl's expert leadership.

Following the intermission, the original 1911 version of "Dr. Jekyll and Mr. Hyde" was shown. Then Mr. Pearl guided the Barton over some favorite ballroom waltzes as the mirrored ball reflected the glow of three spotlights. Laurel and Hardy's "The Purple Moment" followed and was beautifully accompanied by Hal at the console. Famous tunes of Wayne King, Dick Jurgens, Eddy Howard, Xavier Cugat, and Lawrence Welk, all memories of the Aragon Ballroom, closed the program.

Master of ceremonies for the evening's program was Stan Dale, dynamic personality for WLS radio. It was Stan who informed the audience of Mr. Pearl's birthday, to which they responded with the song, "Happy Birthday." As Stan closed the evening with "Goodnight, Ladies," the audience converged on the Barton console for autographs by Hal Pearl.

Bill Rieger, CATOE member, was promoter of the show. All proceeds of the program went to the New Horizon Center for Retarded Children, Chicago.

## CONNECTICUT VALLEY

October 14 was a great day in Stamford, even if the weatherman failed to cooperate fully. Despite overcast skies and chill breezes, some 120 members and/or guests showed up for some part of the day at the lakeside studio of member George Shaskan to see, hear or play that magnificent 3-22 Wurly. The afternoon was an "open console" jam session, followed by a business meeting devoted almost entirely to the up-coming Eddie Weaver concert. After that, the group dispersed for dinner.

The evening began with a Sing-Along played by Bill Gage assisted by our National Director (and full-fledged Conn-ValChap) Al Rossiter. After Bill came Al Miller who demonstrated some musical pyrotechnics in "Roller Coaster," and Joy Zublena who gave us some fantastic treatment, in typical Joy-ous style, of "Tico-Tico."

Junior guest star of the evening was Eddie Zimmerman, outstanding pupil of Rosa Rio. Playing a theater pipe organ for only the second time, Eddie skillfully demonstrated his own arrangements of "Mame", "The Shadow of Your Smile", "San Francisco" and the Bach G Minor Fugue.

After great pupil came the great master, Rosa Rio herself, who always entertains delightfully not only as an organist but also as a vivid personality. A rousing rendition of "Great Day" proved that Rosa knows how to eke everything out that a pipe organ can give. She also talked about and demonstrated the polytonality of "What's New, Pussycat?" occasionally interspersing Leroy Andersons "Waltzing Cat" for extra kicks. The posthorn received a workout when she played Purcell's "Trumpet Tune," and "Spanish Eyes" gave her an opportunity to show off the beautiful tibia-vibraharp combination. Following was a roaring "Tiger Rag" which included a real—well, real stuffed—tiger. Other numbers were "Without a Song", "I've Got Rhythm", and "The Sound of Music". On an encore of "Ebb Tide", Ev Bassett rode the surf machine, and

her wind-up was an improvisation of real New Orleans jazz.

The chapter is very grateful to George Shaskan for the use of his studio and organ, and to Rosa for sharing so generously with us her superlative talents.

*(Eddie Weaver's dedication concert at the New Haven Paramount Wurlitzer was reviewed in detail in the December issue.)*

## MOTOR CITY

The annual meeting of the Motor City Chapter was held at 6:30 p.m. Sunday, November 5, 1967, at the Senate Theater. It was well attended, and those present had an opportunity to learn more about the chapter, as well as to hear an interesting concert and participate in a social period with refreshments.

Don Jenks opened the program (expertly pinch-hitting at the last moment for Don Miller, who was unable to attend), and his music from the 4-34 Wurlitzer set the evening off in fine style. After the business meeting, the program consisted of three short silent movies, accompanied by Steve Stephani and Richard Shindell. Would you believe that both gentlemen were totally unaware at 6 o'clock that they were to be called on to perform? We had difficulty in so believing!

Steve played for a newsreel-type film about the Twenties, and also for a short film-story based on the life of Franz Liszt. The tunes he brought out of his head—including "Liebestraum" as the love theme for the latter film—were appropriate. Dick's movie was a real melodrama, complete with sighing damsel, dastardly villain, and dashing hero. His sound effects embellished all the moments of suspense, horror, and victorious love. Dick said, "If I'd known beforehand that I was going to do this, I wouldn't have been able to eat my dinner." We wager he's eager to try it again!

## NIAGARA FRONTIER

A thoroughly impressed group of Buffalo Organ Enthusiasts sat in the Rochester Auditorium Theater on Sunday afternoon, November 19, and wished they could have sat longer.

Lyn Larsen, for all of his 22 years, combined large portions of charm, talent and good looks into a personality-packed program. He was quick to adapt his music to the surroundings, as changes in the printed program indicated. A few of the major changes were made obvious when he took beautiful advantage of a player-piano attached to the console.

Adroitly, he interwove entertaining

renditions of many different styles of music. The audience was particularly impressed by his unique arrangement of the well-worn "Shine On, Harvest Moon."

On Sunday, November 26, we had our first opportunity to see and hear the restored organ in the Buffalo Historical Society auditorium.

More than 200 organ buffs were present to hear our own Harvey Elsaesser in concert style. Bob Flierl treated us to a Charlie Chaplin silent movie and Harvey furnished the musical accompaniment (like an old theatre organ pro).

A unique turn was taken when he called for help during the concert portion. To everyone's amazement, he took his hands off the keyboard and walked away from the console. This was his way of showing the audience that the organ functioned with a player attachment.

We have not heard Harvey for some time. Nevertheless, we appreciate his musical talent more and more.

—Mildred Glass

## 東京チャプター

## TOKYO "CHAPTER"

On Sunday, August 20, ATOE members in Tokyo, Japan, gathered at the Mitsukoshi Nihombashi Department Store to hear the regular 3 p.m. concert by the Mitsukoshi staff organist, Hiroshi Matsuzawa, on the 3-12 (style R-20) Wurlitzer, which is the only theatre organ in Japan. (For a write-up on this instrument, see the Summer 1959 T.O.)

Following the concert, which included a stunning medley from "Mary Poppins," Japan's three ATOE's (count 'em, three: Mr. Matsuzawa, Vernon Brown, professor of English at Chuo University, and Miss Yasuko Fukada, teacher at the

American School in Tokyo) met for a luncheon and gabfest with visiting ATOE'r (Oregon Chapter) Del Matthews. A trip through the chambers confirmed what the sound of the instrument indicates—that it really is a Wurlt, despite the rolltop, non-horseshoe console.

To wind up an exciting day, a short trip to the Sony Building on the Ginza, to hear and see the famous Sony-Yamaha Bamboo Organ, was the finale to one of the rare meetings of the entire Tokyo group.

—Del Matthews  
Roving Reporter



JAPAN'S THREE ATOE MEMBERS—Vernon Brown, who restored the organ; Yasuko Fukada; and Hiroshi Matsuzawa, organist.

## CHAPTER NEWS, contd.

funny points. It seems they were just one step ahead of the wreckers all the way.

Mary and Don's new home was built around this organ and the whole installation is beautifully done. The cathedral-beamed ceiling in the living room helps give a nice reverb and the pipes speak behind a lovely grillwork in the dining ell. This sound is alive.

A jam session followed the concert, including a few requests by past chairman Denny Unks.

We understand that John and Flo Hobbs are hard at work on that three-manual, eleven-rank Robert Morton of theirs. They may set up a "work night" a couple of Friday evenings each month if any of you experienced organ builders are game.

Things are still happening every Tuesday night at Ken and Karol Shirey's. Everyone starts popping in from 7 p.m. on. The Wurlitzer is going, but there's still lots to be done. Incidentally, while on a trip to the West Coast recently, the Shireys had the pleasure of spending an evening with George and Vi Thompson in their Echo Valley Canyon home near Salinas, Calif. George is editor of *THEATRE ORGAN* and Vi is circulation manager. (The Thompson installation was covered in the Summer 1966 issue of *TOBB*.) It is obvious the amount of work and time that has been spent in making this installation, and the result is a fantastic sound. We enjoyed seeing George and Vi again so soon after Detroit and can only say they are wonderful hosts and have a terrific installation.

We have been able to secure limited access to the Akron Civic Theatre (formerly Loew's) and three members, namely, Denny Richards, Wilson Bruggert and Ken Shirey, have permission to work on the three-manual Wurlitzer there. We are hoping the boys can get it in shape to have a meeting there in the near future.

—Karol and Ken Shirey

### WELCOME, NEW CHAPTERS!

- **BEEHIVE**  
Salt Lake City, Utah
- **CENTRAL OHIO**  
Columbus, Ohio
- **SOUTHERN FLORIDA**  
Miami, Florida
- **KAW VALLEY**  
Lawrence, Kansas

**NOW 31 ATOE CHAPTERS**

## GUYS FIX ORGAN

*(Continued from Page 7)*

been an organ fan ever since he heard his first TO at the New Albany Theatre in Vincennes, Indiana, during the silent movie era when he was 16. Russ has been a railroad man most of his life and is now a machinist with the Southern Pacific, which partly explains his aptitude for organ repair and maintenance. He had assumed that the theatre organ had passed into history, unmourned, until the evening he visited the Wiltern Theatre and saw the well-kept console down front. He asked about it and was told about ATOE. He joined in 1963. The first time we interviewed him, he was patiently re-leathering pouches in one of the anterooms in the Temple. During the first days of the project, a colleague said, "He was pure hell-on-wheels with a vacuum cleaner." Russ has the shortest haul of any crew member; he lives only a quarter-mile from the Temple.

Another bachelor (although he has hopes) is Kenny Kukuk (whose last name can be spelled backwards with no change in sound, or even starting in the middle). Kenny got a lot of encouragement from his dad who bought a Hammond for Ken to learn on. Kenny, now 21, attended a jam session at the Wiltern in 1963 and decided pipes were for him, aided and abetted by the artistry of Bob St. John, who was playing when he came in. He has since acquired a 2-6 Wurlitzer from the LA English Lutheran Church and has it playing at home. His specialty is the mechanics of the organ, switches, couplers and motors.

Paul Birk has been married 30 years, but doesn't look it. He heard his first TO in the Eagles Theatre, Wabash, Indiana, at the age of five. He has never recovered and doesn't want to. He says that he has "no trouble at home" justifying the stream of Saturdays he has devoted to the Elks Morton, indicating that the Mrs. understands and doesn't assume the "Wurlitzer widow" stance. "Anyway, this is a Morton," says Paul. Paul, who plays a Hammond at home, specializes in wiring and chest repair. He lives in Palos Verdes Estates, about 35 miles from the Elks Temple, the farthest "commuter" on the crew. Paul is a licensed aircraft pilot which fits in with his vocation — mechanical engineer. He specializes in aeronautics and has done work on re-entry space vehicles. Paul is the kind of guy who will sit through two Radio City Music Hall shows to hear the organ twice. He's done just that — whenever he passes through New York.

The clown of the group is Irving Cosgrove, who describes himself as "the finky type." Irving is also a Hoosier and claims that he was maintaining a church

organ at the age of three in Reynolds, Indiana. He lives in Hollywood, about 20 minutes from the Elks Temple "with a gal I married quite awhile ago." One thing we noted about Irving was his talent for falling asleep. On several occasions we found him at his work station, dutifully holding down a key while others sought out the dead note, and he was snoring gently. He says he likes girls and his specialty is holding notes, vacuuming — and "taking naps." Irving is something of a mascot to the crew. He always has a ready quip, such as "Let's go to lunch." He is the life of the party at Al's lunch counter, a block from the Temple, and during lunch regales the others with quaint sayings and hilarious stories which always end up with the punch line, "That was no lady—that was my wife." He once got locked in a chamber and no one missed him for several days. He turned to organ work to escape from a somewhat lonely home life; his wife spends a lot of time at the zoo, probably trying to find some clues as to how Irving developed into the creature he is. But he's always good for laughs.

One of the youngest members of the Elks Temple "fixit 'n cleanup" crew is Phil Davis, 16. Phil's family moved to Southern California from Tulsa, Oklahoma, five years ago and Phil already had a musical headstart; his mother plays piano and organ. They have a Baldwin plug-in at home and also a piano. Phil plays them both, and also the violin. With all that background, Phil plans a career as a musician, possibly as a teacher (his mother is a teacher of Latin and English in the public schools). As one of the youngest and, therefore, most agile (and wasp-waisted) of the crew, Phil gets the jobs which require a good "crawler," and that includes a lot of area covered by the big Morton. At the present time Phil is a junior in high school, which leaves him his Saturdays free to chart new paths of exploration in the Morton's innards. He plays well, in fact good enough to entertain before the show in a local movie house. He's been with LA Chapter's work crews for about a year.

It would not be cricket to mention Damon without Pythias, so we'll write about another 16-year-old, Steve Ross, next. Steve, also 16, first fell in love with an electronic at the age of 11. A neighbor lady played her spinet with the window open, and Steve would sit under her window and soak up the music. But he shifted his affection to pipes after attending an ATOE concert at the Wiltern played by Korla Pandit. The Glendale native has been studying with Lloyd del Castillo for the past year and a half, and his folks came through with a Gulbran-

sen theatre plug-in. However, that's only until he can latch onto some pipes. He already has an area of the Ross home in Glendale mapped for chamber space. Steve hasn't decided on a career yet, but might turn to teaching. The Elks job brought him in contact with Phil Davis and the two have become buddies, mostly with regard to things musical, as might be expected.

Neal Kissel lives in Redondo Beach and drives about 25 miles to the Elks Club each Saturday. He's easy to find; look for the huge mushroom cloud of smoke and Neal will be under it, puffing on a ferocious-looking cigar. In 1961, Neal watched an organ being installed in a church in Bellevue, Ohio, and thus became aware of pipe organs. However, it wasn't until he moved to the West Coast that he became an addict of George Wright's records. Neal was married recently, to a charmer from Painesville, Ohio, whose parents have a two-manual Page organ installed in their home. As Neal puts it, "She was well broken in, so far as pipes are concerned." In addition to organ fixing, his hobbies are antique autos and playing pool. In the repair crew his specialty is console work — refitting, re-leathering combination action, cleaning and adjusting key

contacts. Neal adds that much credit must be given organist John Ledwon as an "absentee" member of the team. Many loads of pneumatics were taken out to the Ledwon home where John and Neal re-leathered them after resurfacing the wood on John's sander. Neal is an electric power technician for Edison Electric.

Andy Rimmer is the "mystery man" of the team, mainly because we could dig up very little info about him. We did find out, however, that he holds the undisputed distance record for California immigrants; he came all the way from England. He's described by his colleagues as "a dedicated organ nut" who can master about any job assigned to him. Once he's shown the ropes, he never has to take a brush-up course. Andy's bread-and-butter career is an exotic one; he merchandises gourmet foods (like pickled canary tongues?). At home, Andy has a model 4100 Wurlitzer plug-in and he plays well.

Roy Casavant, another bachelor, came to Los Angeles in 1962 from Winnetka, Illinois, just in time to miss the ATOE convention. But he brought an interest in theatre organ with him. As a lad he heard the Wurlitzer in Chicago's Oriental Theatre played back in the '30s, but

until getting involved with ATOE, his love was the classic organ. He has room enough in his heart for both, these days, he explains. Roy is a (mechanical) test engineer for a large aircraft company and lives in Studio City, about 20 miles' drive from the Temple. Soft-spoken Roy has the gift of "relative pitch" (the ability to place every sound he hears on the musical scale), and his other hobby is coin collecting. Experience repairing pianos proved most helpful during the Elks job.

Our last crewman is Bill Exner, a project engineer for an aircraft company. Bill has enjoyed a long love affair with pipes and, according to him, he "plays a little." Bill is single but "still looking." He joined the Chapter in 1963 and soon put his electro-mechanical background to use during the installation of Chuck Baker's Wurlitzer in his "Tubes Inc." warehouse. At the Elks he reclaimed a number of magnets by making one good one from two defective ones. There is one other accomplishment but it comes under the heading of "plumbing." One day the water closet adjacent to the stage at the Elks Club belched water continuously so that the tank never filled up. Irving Cosgrove mentioned it to Bill Exner and Bill said he'd take a look at it. Later the "john" was working fine. When Bill was asked what he'd done to the toilet, he replied, "I re-leathered it!"

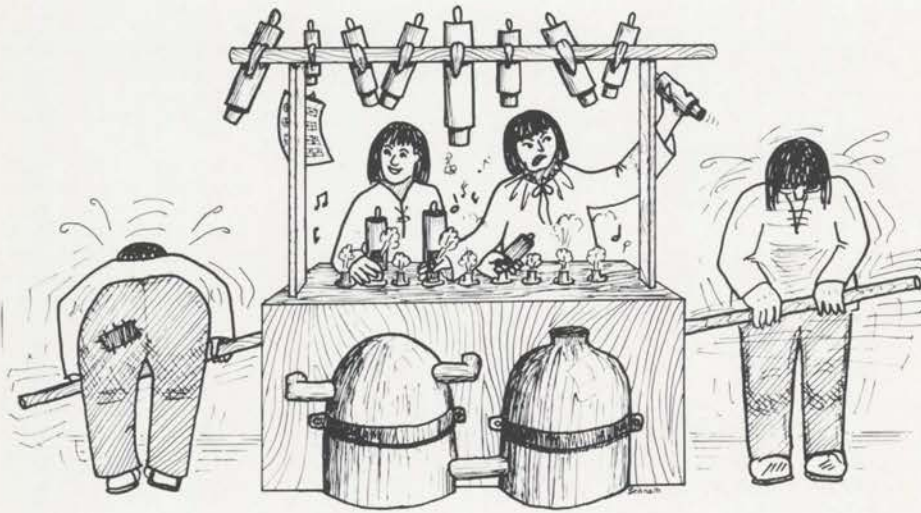
There's one other name to list, although it's not the name of a crewman. Gene Bauer owns the Elks Temple building and without his permission the LA Chapter couldn't have gotten near the instrument. But his interest goes far beyond permission. When he first purchased the building he had little idea about how much organ he had or of the instrument's importance or historical significance. When the magnitude of the possibilities were explained to him, he told the ATOE'rs to "go ahead—fix it up." His early cooperative attitude has mellowed into understanding and he is fast becoming an organ enthusiast (he attended the annual meeting at which George Wright played and loved it). In the LA Chapter book, Gene Bauer is registered among "the good guys."

That concludes our sketch on the anatomy of a typical work crew, a band held together by one command—"Get that instrument in top shape!" Regarding one another, they couldn't show less curiosity. Those who have read this far know far more about the members of the Elks Temple repair and maintenance crew than the crew members know about one another.

—Stu Green, Hollywood

The part of Irving Cosgrove was played by former LA Chapter Chairman, Bob Carson. All other characters portrayed are for real.

## THE HYDRAULUS WAS A REAL 'FUN ORGAN'



"Fun, is it? Wait 'til we get to the Rondo!"

**THE HYDRAULUS**—An early type of organ had no keys at all. It looked like a huge table with air spigots protruding from the top. A rack held ten or more metal or wood pipes. Two "organists" grabbed pipes off the rack and "played" the desired notes by holding the bottoms of the pipes to the continuously blowing spigots. Water pressure was used to keep the air supply "even," thus the name "Hydraulus," or "water organ." The laughter generated by audiences echoes through the centuries because on a fast tune the performers had the visual impact of a Punch and Judy show. And the sweating pumpers at either end of the instrument only heightened the effect. But it was a beginning and since then the technique of making pipes speak with minimum effort has developed into a highly-skilled craft.



Letters to the Editor concerning all aspects of the theatre organ hobby are encouraged. Send them to the editor concerned, Box 7404, Bitter Lake Station, Seattle, Washington, 98133. Unless it's stated clearly on the letter "not for publication," the editors feel free to reproduce it, in whole or part.

#### Editorial Staff

Dear Sirs:

While browsing through the movie theatre ads in the New Year's Eve editions I discovered a very sad "first," nostalgically speaking — that of not one single house billing an organ songfest, or sing-along, in any of Chicago's presently operating houses.

What is wrong? I certainly had hoped that either the Patio or Montclare Theatre could come up with the practice of furthering "wonderful entertainment" as it is and to keep this phase of show business alive, being that they are two of Chicago's houses equipped with instruments in playing condition. I repeat: I think it's a sad state of affairs to let the whole idea just "rust away" and I am sure many theatre pipe organ buffs are in agreement with me. The last time I can recall seeing an advertisement about it was on December 31, 1966. (How true and how sad.)

I, for one, sincerely hope this will not recur as we ATOE members have one whole year to get busy on it. Good luck to us!

— HARRY C. MILLER,  
Box 336, R.R. No. 3,  
Palatine, Ill. 60067.

b b b

#### The Editors:

Please continue my ATOE membership and BOMBARDE subscription for another year! It's a great magazine and I enjoy every minute reading it.

Do you have any facts and figures available on the B. F. Keith Memorial Theatre Wurlitzer in Boston? Also the Wurlitzer in the Metropolitan Theatre in Boston? Many thanks.

ARTHUR L. LURVEY,  
28 Hill Rd.  
Belmont, Mass. 02178

#### Memo to ATOE:

Attached herewith is a Canadian Post Office money order in payment of my current dues to ATOE. Best wishes to all! You are doing a fine job; in return I am trying to get additional members for the organization.

Sincerely,  
CHARLES WRIGHT,  
2865 Notre Dame St.  
Lachine, Quebec  
Canada.

b b b

December 11, 1967.

The Staff,  
THEATRE ORGAN BOMBARDE.

I'm writing this letter to thank you for a most interesting magazine (August issue). I have just joined the ATOE, and I have been to one meeting of the chapter here in Atlanta. I wished I had joined sooner, everyone was so nice and friendly. As of yet I know but a few of the Atlanta members, but I'm looking forward to knowing all of them.

I wonder if any of the readers have ever had any experience with four-rank Wurlitzers. I got one recently from Frank Willingham of College Park, and I am lost as to how to restore parts of it. It came out of the Ponce de Leon Theatre here in Atlanta, and was removed soon after the decline of the silent movies. From there it had several owners, the last being Frank Willingham. The traps are gone, thanks to a church. I got a bass drum and a snare drum for it, but I still need a good many to go. The organ originally was a player and had a piano on it also. I have everything in place and hope to start wiring any day now. This past summer I bought a ten-rank Pilcher (1921) and I am going to use the concert flute from it. Until I get it playing I have three pianos (two of them players) and a Kimball reed organ to keep me content.

I would appreciate any help from the readers that could be given. Thank you very much.

#### SYNOPSIS OF RANKS

Trumpet	16' TC	8'	4'		
Concert Flute (& Bourdon) (syn)	32'	16'	8'	4'	2 1/2' 2'
String	16'	8'	4'	2'	Tierce 1 1/2'
Vox Humana	16' TC	8'	4'		

Percussion: Piano (and Mandolin), Glock., Orch. Bells, Sleigh Bells, Chimes, Harp.

Traps: Bass Drum, Tympani, Snare Drum (Bass Drum re-it on Pedal 2nd Teh.), Cymbal, Tambourine, Tom-Tom, Castanets, Chinese Block, Gong, Steamboat Whistle, Bird Call 1 and 2, Sleigh Bells, Surf (Wish I still had that), Triangle, Door Bell.

— JOHN MCCLURE,  
1239 Westboro Dr. S.W.  
Atlanta, Ga. 30310.

## Classified Ads

FOR SALE — The famous BUDDY COLE Wurlitzer-Morton Organ, as heard on Buddy's "Modern Pipe Organ" recording. Three manuals, 26 ranks, full percussion section and "Toy Counter." Consists of a complete 3-17 Wurlitzer (incl. console) with 9 choice Robert-Morton ranks added. Complete, crated and ready to move. Price, \$15,000. Contact RICHARD R. PIKE, 2905 W. Mercury Blvd., Hampton Virginia 23366.

WANTED — Recordings by Leon Berry on the Wurlitzer. RANDORF PIAZZA, 230 Jewett Ave., Buffalo, New York 14214.

FOR SALE — Westinghouse 7 1/2-hp., single-phase, 220/60 motor, 1,750 r.p.m. Good condition; make offer. J. E. HOBBS, 34630 Sherbrook Park Dr., Solon, Ohio 44139.

FOR SALE: New *Reginald Foort* Theatre Organ arrangements (intermediate to advanced). William Tell Overture. Second Hungarian Rhapsody. Poet and Peasant Overture, \$1 each. Fritz Kreisler Favorites (album) \$2. Other stunning arrangements by Cappelli, Pasquale and Scotti: Moonlight Sonata, Stars and Stripes Forever (complete with piccolo part), \$1 each. Because, My Gal Sal (intermediate to advanced with rich and intriguing chromatic harmony), 75c each. Glow Worm, Ida, Meet Me in St. Louis (easy two and three-chorus arrangements with embellishments, modulations and old-time jazz), 75c each. Melody of Love (easy two-chorus arrangement with counter melody, modulation and rhythm change), 60c. All orders Postpaid. Cappelli Publications, P. O. Box 186, River Forest, Illinois 60305.

WANTED: Stop tabs for Robert-Morton theatre pipe organ. Please send list of what you have and prices. D. E. ZELLER, 5223 Glancy Dr., Carmichael, Calif. 95608.

FOR SALE: 6' Weber Player Grand — walnut. Thoroughly restored three years ago. Complete with relays and power supply, for coupling to any organ. Plays from organ console, piano keyboard or by piano rolls. JOHN DUFFY, 5301 Bothwell Rd., Tarzana, Calif. 91356, or phone 213-343-4352.

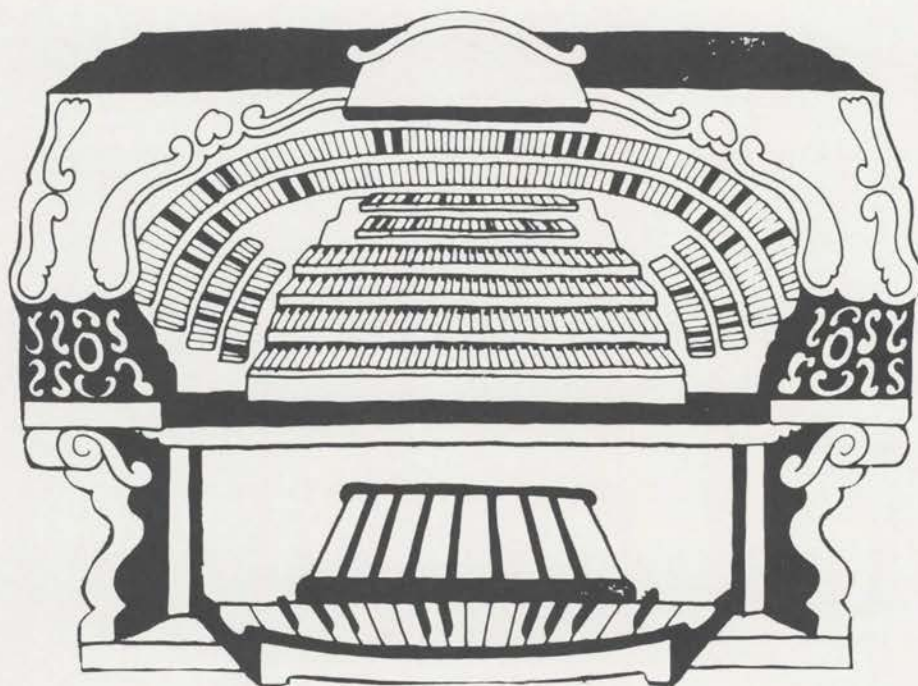
FOR SALE Books: Whitworth's *Cinema and Theatre Organs* \$15.00. *Wurlitzer Hope-Jones Unit Orchestra* \$3.95. *Wurlitzer Unit Organs* \$4.50. *Wurlitzer Theatre Organ Fact Book*, \$2.00. *Audsley's Art of Organ Building*, two volumes, \$15. Postpaid. ORGAN LITERATURE FOUNDATION, Nashua, N. H. 03060.

FOR SALE — THEATRE ITEMS. Wurlitzer 8' Style D Trumpet, \$150; Double-deck Marimba-Harp, \$475; tuned Sleighbells, \$300; Bass Drum and action, \$115; 16' Ophecleide and chest, \$180; 16' metal Diaphone and chest, \$325; RARE Kimball 8' Waldhorn and offset chest, \$175; 8' Trombone, \$150; 8' Open Diapason, \$100; 8' Violin Diapason (spotted metal), \$120; 8' Gedeckt (wood), \$80; 8' Solo Vox, \$125; 16'-8' Solo Tibia and offset chest (CCC 9 1/2 x 8 1/2), \$350; 4' Octave (61 pipes), \$75; 16' Bass String and chest (12 metal pipes), \$200; 8' Doppel Flute, \$90; Solo Chimes (20 tubes, soft damper), \$190; 16'-8' MORTON Concert Flute and offset chest (CCC 9 1/4 x 11 1/4), \$325; 8' Solo Vox (large scale), \$120; Spencer Orgoble (5 hp., single-phase, Century rebuilt motor), \$350. GEORGE ALLEN, 60 Clarendon Rd., Scarsdale, N. Y. 914-723-2335.

FOR SALE: Modern Harmony for Organ. Free brochure. 17410 Gilmore St., Van Nuys, California 91406.

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